

THE ATHENEUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 4324.

SATURDAY, SEPTEMBER 10, 1910.

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Caxton House, Westminster, S.W., August 4, 1910.

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LITERATURE

DANTE AND HIS FORERUNNERS.

A MELANCHOLY interest belongs to the anthology of early Italian verse before us, for it is the last book from the pen of one of our foremost Dante scholars. Only twelve days after the notes were finished the author was "caught by death," to use his own phrase, and the proofs had to be corrected by other hands. It possesses all the qualities we have learnt to expect from Prof. Butler—sound learning combined with taste and insight, and a due, but not an excessive, respect for the text as it stands. Such qualities are invaluable in editing the forerunners of Dante, whose works are often still in a far from satisfactory condition. In England the book really breaks new ground. These early writers attracted the Pre-Raphaelites, and in 1861 D. G. Rossetti published his 'Early Italian Poets from Ciullo d'Alcamo to Dante,' containing a number of verse-translations; but the Italian text was not given, the versions were free, and research has added enormously to our knowledge since Rossetti's day. For instance, Ciullo d'Alcamo's much-disputed poem (No. 40) is now dated considerably later. The present selection is confined to *Canzoni*, which, as Prof. Butler says, are capable of finer effects than the sonnet, besides admitting of much greater rhythmical variety; but

The Forerunners of Dante. By A. J. Butler. (Oxford, Clarendon Press.)

Dante and his Convito. By William Michael Rossetti. (Elkin Mathews.)

he had thoughts of issuing a volume of sonnets if his life had been spared. Only poems written before 1300 are included.

This early poetry divides itself roughly into three periods. First came the beginnings of Italian verse in Sicily, slavishly imitating the Provençal models, for even Sordello regarded Provençal as the only modern language in which a poet could write. Here Frederic II., the ideal emperor, led the way in verse of no great merit. His son Enzo, and his minister Pietro delle Vigne, did better; but Bologna, which imprisoned the one for twenty-one years and educated the other when its University was in its prime, may claim some share of their fame. Frederic said that Italian was fit to express love, and nothing else; and the present volume would seem to show that this was the general opinion. Occasionally another theme is touched, as in Nos. 45 and 52, where Guittone d'Arezzo and Chiaro d'Avanzati bewail the degeneracy of Florence as shown by the Guelph and Ghibeline feuds. Otherwise, love is the only subject—the Provençal love from which Petrarch and the Petrarchists are lineal descendants. The poet makes his lady an object of worship, and asks nothing better than to serve her faithfully all his days, as the loyal murderer dies in the service of the "Vecchio della Montagna." The basilisk, the Sirens, the fragrant odour of the panther—all the old imagery is there. These are the characteristics which, in the famous passage in 'Purg.' 24 are the grounds for Dante's criticisms of Bonagiunta da Lucca, Fra Guittone d'Arezzo, his pet aversion, and the Notary—the three poets who, in his view, represent the culmination of the old school in what may be called the second period. As a whole their work is cold and conventional, not based on experience or observation, as Dante claimed to be the case with the "dolce stil nuovo." Yet every now and then real feeling does break through these shackles, as in the pathetic "Oï lassa 'namorata" (33), and still more in "Morte, perchè" (14).

The new school finds its highest expression before Dante in the splendid "Al cor gentil ripara sempre amore" (64), which inspired "Amor e 'l cor gentil sono una cosa" in the 'Vita Nuova,' and so influenced Alighieri that he regarded Guido di Guinizello da Bologna as one of his masters. Guido first gave Italian a real poetical colouring, and the ode, which embodies the idea of the affinity between true love and true nobility, is a masterpiece, "both for thought and style." It is far above anything else of his that we possess; and the sins we find him expiating in Purgatory show how little these ideals affected his practice. It is interesting to remember that Lorenzo dei Medici ranks Guittone d'Arezzo among the originators of the new style, for all Dante's strictures.

The book will appeal especially to Dante students. Even the skit mentioned in 'De Vulgari Eloquentia' on poems

composed in various dialects is included; and it is always interesting to trace Dante's real greatness in the use he makes of what he borrows from his forerunners.

In the list of abbreviations we note that D'Ancona and Bacci's 'Manuale' is described as 'Storia della Letteratura Italiana.'

It can no longer be said that English scholars are refusing the 'Convito'—or the 'Convivio,' to give the more correct title—the attention it deserves among Dante's works, if for no other reason than that it is the first important prose treatise written in Italian and that it contains an elaborate defence of the claims of the *lingua di si* against those of Latin. Two excellent translations have recently appeared, and now we have Mr. W. M. Rossetti's 'Dante and his Convito.'

The 'Convito' can never be popular. The "right kind of readers" may, as Mr. Rossetti says, find it singularly interesting for the light it throws both on Dante and on his times; but the disproportionate amount of space devoted to mediæval philosophy, astronomy, and physics, and the syllogistic method of setting out the arguments, make it tedious to most people, and portions of it—the derivations of words, for instance—"are more likely to excite jeering than respect." Indeed, we might apply to it the words at the end of the first canzone discussed by Dante, which have been admirably translated by Shelley:—

I fear that thou wilt find but few
Who fitly shall conceive thy reasoning,
Of such hard matter dost thou entertain.

For this very reason Mr. Rossetti's book will be welcomed by the average student, who fights shy of the 'Convito' itself, but knows that it is a necessary link between the 'Vita Nuova' and the 'Commedia,' and that there alone he can breathe the intellectual atmosphere in which Dante lived and from which he drew his inspiration. Mr. Rossetti's plan is new. He first takes the canzoni which are the texts for three of the four treatises, giving us, on one side of the page, a line-for-line translation of them, and on the other a rendering according to what Dante tells us, in the treatises, was the real meaning underlying the allegory. We also have similar versions of the poems in the 'Canzoniere,' which Mr. Rossetti (who follows Fraticelli, an eminently sound guide) believes to have made up the eleven known to have been written for the 'Convito' as originally planned. Any such selection must ultimately be a matter of individual taste; but it is noticeable that Scartazzini admits no sonnets into his list, doubtless holding that only the longer poems would have been chosen by Dante for discussion. A bald, literal translation is unavoidable in the circumstances, and we have no right to quarrel with this version for lacking the graces of its predecessors. So far as we have tested it, it is strictly accurate, and most of the important points of difference are mentioned in the notes.

The rest of the volume consists mainly of a rough summary of the contents of the prose treatises, in which some points of controversy are inevitably touched, notably the vexed question of the existence or non-existence of Beatrice. Gabriele Rossetti was one of the greatest champions of the allegorists, and his son's sympathies obviously lie in the same direction, though he considers it "admissible to assume there was a real Beatrice beloved by Dante." He carefully tabulates the passages in the 'Vita Nuova' which tell against the existence of a real woman and gives us his own interpretation of Beatrice as synonymous with love. This he bases on the passage in the 'Vita Nuova' where Love appears with Vanna and Beatrice in his train, and declares that the latter's name is Love, "so much does she resemble me." And it must be admitted that the allegorists have it all their own way in the 'Convito,' where Dante emphatically declares, "Poiché la letterale sentenza è sufficientemente dimostrata, è da procedere alla spiegazione *allegorica e vera*"; and the allegory of the Three Mariæ, which is included in the volume before us, shows to what length Dante could push these methods.

But this does not justify us in assuming that the facts upon which the allegories are based are fictitious; and the present writer believes not only in the reality of Beatrice, long affirmed in *The Athenæum*, but also in that of her rival, the Lady of the Window at the end of the 'Vita Nuova.' One fails to see how the passages on p. 46 can refer to anything but a woman of flesh and blood; and the fact that Dante afterwards chose to identify her with Philosophy does not prove that she was a mere abstraction. In the 'Convito' Alighieri is anxious to show that he has mastered virtually all that there was to know in his day, and that philosophy has driven all other interests from his mind. But this shows only one aspect of the poet, as the 'Vita Nuova' shows another. Both these works are necessary for a thorough understanding of Dante; but it is only in the 'Commedia' that we can see him as a whole.

This is why a work like the 'Beatrice Svelata' seems to us inadequate. The very completeness of the knowledge of scholastic philosophy which Francesco Perez had obtained prejudices him, and prevents him from giving due weight to any other aspect of the poet. Dante is too great and many-sided for any one theory to be more than suggestive. It may be true, as Mr. Rossetti says, that Perez is almost unknown in England, but Dr. Moore discusses his views in his essay on Beatrice in the second series of his 'Dante Studies.'

History of Hastings Castle. By Charles Dawson. 2 vols. (Constable & Co.)

THESE two substantial volumes of upwards of six hundred pages give an exhaustive account of all that pertains to the history of Hastings Castle, its constables

and owners, both ancient and modern. The work is obviously the result of much patient search among national and diocesan records, of which full translations are supplied. To many, however, the best part of it will be the careful and lucid account of the architectural and topographical details of the castle and chapel, which occupy a comparatively small part of the second volume. Up to the time of the issue of this book, nothing in any way satisfying was known of these ruins, so intimately bound up with the story of the English nation. A recently published local guide-book actually states that "one of the charms of this venerable ruin is that no authentic record of its history exists." Mr. Dawson has now thoroughly dispersed this particular charm, and thereby added to the interesting associations of Hastings.

Mr. Dawson has, too, every claim to write about the existing traces of the history of the castle in stone as well as on parchment. William Herbert, the librarian of the Guildhall Library, wrote the unacknowledged letterpress of Moss's 'History of Hastings,' which appeared in 1824, wherein occurs the first serious attempt to unravel the history of the castle. In that year important excavations were conducted among the ruins. They were initiated through the discovery of certain remains by Joseph Kay, the architect of Greenwich Hospital, who was engaged in excavating the cliff on which the castle stands for the building of Pelham Crescent, and the church of St. Mary, now situated below the castle. This led to a further series of careful excavations and examinations by Herbert; he noted and planned all the successive discoveries, and eventually transcribed and drew them in a handsome form for presentation to Lord Chichester, the owner of the site. This invaluable record was given to Mr. Dawson, a few years ago, by the present Lord Chichester; and he was also permitted to undertake a further series of excavations to confirm those of Herbert which had been covered over, and to extend them in order to test various doubts and theories. The unconventional journal kept by Herbert during these proceedings is published in full. He evidently had little expectation that this part of his work would ever be printed. He dined with a gentleman at Guestling on Sunday, to whom he read a paper he was preparing, and added: "Nice dinner, apple pudding with cream, delicious." The whole of this section is most interestingly illustrated. In addition to Herbert's plan and drawings, there is a general plan of the castle, prepared for this work by Mr. John Lewis, as well as restored views of the castle and chapel *circa* 1100 and *circa* 1300.

The story of the collegiate church, which subsequently became a royal free chapel, is told at great length. Disputes between the Crown and the Bishops of Chichester concerning its visitation were frequent. Mr. Dawson occasionally somewhat mars the accuracy and fullness of his accounts of Hastings by stumbling over general historic statements which are somewhat unnecessarily introduced. Thus, amongst

some remarks on the rising termed the Pilgrimage of Grace in the north of the kingdom, and altogether disconnected with Hastings, Mr. Dawson says that during a delay in the advance of the army caused by an abnormal flood of the river Don, "terms were arranged without bloodshed." Possibly he does not consider hanging bloodshed; but amongst the hundreds of abbots, priors, monks, canons, and laymen who were hung in the cruel suppression of these Northern disturbances, all the more distinguished were disembowelled and quartered, and this could not be accomplished without the shedding of blood. Again, in writing of the suppression of the college and deanery of Hastings, which was confiscated to the Crown in October, 1546, under the Act of the previous year assigning to Henry VIII. all colleges, chantries, and hospitals, Mr. Dawson states that 50 colleges, 110 hospitals, and 2,372 chantries and free chapels were suppressed. This statement implies that this was done by Henry VIII. under the Act of 1545. But this is very far from being the fact. A small minority of these cases occurred under this Act or in the lifetime of Henry VIII.; almost the whole of this sorry work, however, was accomplished by Somerset, under the boy-king Edward VI., through the agency of a different and yet more wholesale Act.

An account of the battle of Hastings is inseparable, as the author says, from the castle which formed its base. That great and decisive struggle is treated on a thorough and comprehensive scale. The whole account is made clearer and fresher by translations of extracts concerning it, gleaned from all known contemporary and other important chronicles. These statements are grouped in parallel columns under the heads of the preparations for, and the leading incidents of, the battle, accompanied by reproductions from the Bayeux Tapestry.

At the end of the Preface Mr. Dawson craves indulgence for "the manifold omissions inevitable in a work of this character." Contrariwise, these two most painstaking volumes contain too much rather than too little. At a first glance it seemed as though there was a failure to record much of interest relating to Hastings as one of the Cinque Ports; but the Preface makes it manifest that Mr. Dawson is preparing another work dealing with this very subject. We cannot, however, help thinking that Mr. Dawson would have been well advised had he included this in his present work, and left out the large amount of extraneous matter which has no connexion with Hastings or its castle, but nevertheless fills a considerable proportion of these two volumes. A detailed account of the various churches and manors which were held by the collegiate church of Hastings Castle occupies about 150 pages. Moreover, the actual narrative concerning the castle from the days of William I. to those of Henry VIII. embraces constant detailed descriptions, with long quotations from chroniclers, of such events as the murder of St. Thomas of Canterbury and the battle of Poitiers.

The Knights of Aristophanes. The Greek Text revised, with a Translation into Corresponding Metres, Introduction, and Commentary, by Benjamin Bickley Rogers. (Bell & Sons.)

It cannot be doubted that this country offers a fine field for political and social satire, but so sensitive and well protected are the feelings of our public men in this age of sentimentalism and small achievement that severe writing of the sort has become almost impossible. The Juvenal of the moment would have to wrap up his characters in such alien disguises as to make his shafts fail of their aim. There are, too, no ruling wits in society whose literary conventions are known everywhere. If the Addison of to-day, for instance, was brilliantly disparaged under the name of "Atticus," no one would bother about somebody from the dead languages. Even a colourable imitation in name or figure of prominent living characters is precluded on our stage, and the advancing tide of democracy finds among our dramatists and writers of verse but few exponents of that free criticism which is one of the chief advantages of a free State. In an age when thought at any rate is supposed to be free, the amount of protection required and demanded for various institutions, religious, political, and social, is surprising. How amazing to a people so hampered at the present day must seem the audacity of Aristophanes in 'The Knights'! Cleon, a leading democrat, had won his way to the front in politics by means of his tongue. In an incautious moment he had proclaimed his ability to play the general, and finish a difficult business abroad which had dragged on like our Boer War. He was taken at his word, and found that he could not get out of a command which had brought no reputation to generals of ability. He went, and actually brought affairs to a successful issue within the twenty days which he had boasted were all that was necessary. Grote, with that bias in favour of democracy which is now generally recognized, exaggerates the difficulties of the expedition, which might have succeeded equally well without its Cleon. But, whatever the share of personal credit due to the new commander, his position after he returned to Athens must have been overwhelming, his prestige almost unassailable. Aristophanes in 'The Knights,' the first play produced in his own name, derides this hero by name as a humbug and a fraud; and the first prize which he obtained seems due to him, if only for his courage. We may prefer the more artistic and delicate presentation of a public purpose veiled in that dress of airy fancy which is the natural trapping of the poet—and, unlike most satirists, Aristophanes was a true poet—but we cannot fail to admire the direct and masterly pungency of 'The Knights,' and its patriotic purpose. "When we think," says Jebb, "of the analogy between Aristophanes and the modern political

journalist, one of the first things that strikes us is the high and earnest view Aristophanes took of his own calling."

The play has long been familiar to English readers in the spirited version of Frere, added years ago to a popular series; but this should not spoil the success of Mr. Rogers's version. In fact, he has the rare merit of combining the spirit of earlier translators with a minute regard for the claims of scholarship which was beyond them. After many years of study of Aristophanes, he has reached a position as his expositor which is recognized as supreme by the world of scholarship and letters. We speak of one world, but there are really two, which tend increasingly to diverge, and it is the work of such men as Mr. Rogers which unites their enthusiasm, and brings them together to fight against the ever-active and frequently victorious forces of stupidity and ignorance.

Thanks to Mr. Rogers, the English reader is able to appreciate the brilliancy of Aristophanes in dialogue, and that sense of fun and point which makes him still abundantly amusing to-day, when the effect of many of his hits is lost beyond recall. For so fertile a writer as Aristophanes is never content with belabouring his chief victims. He slips in a good word for his friends, and deals with all the scandal of the day, social as well as political. He addresses Poseidon in a religious strain worthy of Sophocles, and, before we are aware of it, has inserted a sly hint that sport brings pay as well as glory (a timely hint for the football season now beginning), and that bright youths had a way of coming to grief in flashing cars then as now. Even the elegant young men who have a special dialect and up-to-date adjectives are not forgotten. Aristophanes alone would be a wild source for history, but as an illustrator of the great serious masters of prose and verse he is of supreme value. Mr. Rogers claims him as "in no sense a political partisan," but he is too fond of the good old days (which always include the good old abuses) to be that. He clearly belongs to the "Stupid Party," and is, like many artists, an aristocrat in feeling. His conception of a choleric, stupid, shrewd yet easily persuaded Demus shows in him something of that fear of the crowd which may be detected here and there in Shakespeare. Demus is a masterpiece of tactful presentment which the nimble-witted Athenian no doubt enjoyed to the full.

With Shakespeare, or at any rate the text of Shakespeare as we have it, he certainly shares that full-blooded coarseness which is offensive in print to Western ideas at present. Such difficulties are admirably smoothed over by Mr. Rogers, who fully appreciates the pungency of his author, and gets all the effect that in the circumstances is possible. 'The Knights' is one long "slanging-match" between rival demagogues, who excel alike in personal abuse of one another, and in the mellifluous promises associated with elections; and Mr. Rogers has a vivid vocabulary at

command, and no fear of neologisms such as "over-impudenced." Sometimes novelties of language are not necessary, and across the ages we meet a familiar friend. Thus, the Chorus says to the Sausage-Seller:—

If in bawling you defeat him, sing we ho! for Victory's sake.
If in shamelessness you beat him, then indeed we take the cake.

We give a specimen of the dialogue in which the Sausage-Seller is told by one of the sufferers from Cleon of his destiny. An oracle, says Demosthenes, has revealed him as a man most mighty. The dialogue proceeds thus:—

S.-S. Humbug! How can I,
A sausage-selling chap, become a Man?
De. Why, that's the very thing will make you great,
Your roguery, impudence, and agora-training.
S.-S. I am not worthy of great power methinks.
De. O me, not worthy! What's the matter now?
You've got, I fear, some good upon your conscience.
Spring you from gentlemen? S.-S. By the powers not I.
From downright blackguards. De. Lucky man.
O what a start you've got for public life.
S.-S. But I know nothing, friend, beyond my letters,
And even of them little, and that badly.
De. The mischief is that you know ANYTHING.

In the long surging lines of the Choruses Mr. Rogers is always at his best, but we have not room to quote them here.

The notes, though they show once more the wide range of Mr. Rogers's mind, are hardly so full as usual on points of detail, and there is good reason for this. The late R. A. Neil in his edition has left but little for future commentators to do. He and Mitchell, an earlier Cambridge editor who adds scholarship to entertainment, are quoted here and there. The appeal to the "City of Argos" in l. 1813 is copied from Euripides, as the Scholiast tells us, and Aristophanes was never tired of misusing that dramatist. "He cites the exclamation," says Mr. Rogers, "here merely in fun, as he does again in 'Plutus,' 601." But is it not specially apt here? The Sausage-Seller had remarked before of the Paphlagonian (ll. 465-6):—

He goes, he says, to make a friend in Argos,
But 'tis with Sparta he's collouging there.

The point did not escape the poet Gray in his 'Notes on Aristophanes.' On several occasions, instead of rewriting notes, Mr. Rogers refers to his editions of the other plays, and it is a practice which, commonly not agreeable, is in this case to be applauded.

The book concludes with an 'Appendix of Various Readings' which is admirably thorough (perhaps unnecessarily so in recording wild conjectures), and offers a good deal of interest to the expert in Greek. Mr. Rogers does not see why critics should make arbitrary rules and then alter the MSS. to suit them, as in line 1108, where a duplication of $\alpha\upsilon$ with the subjunctive is thought objectionable, and $\alpha\upsilon$ is altered, as usual, to $\alpha\upsilon$ and other

easy conjectures. On l. 424, τὰ κοινά, Mr. Rogers remarks that

"Cobet, who was always unable to grasp the fact that language is not a machine-made article, governed by a set of cast-iron rules, but the product of innumerable minds, and susceptible of infinite anomalies and varieties, took upon himself not to prove, but to assert, that Attie writers never use τὰ for the feminine, a position contradicted by every known fact."

It is remarked that

"Aristophanes, like all comic poets, was fond of repeating a verse; a repetition which (like the catchwords in our modern drama) was calculated to elicit a laugh.... Wherever he does so, somebody is sure to suggest that one of the two lines is an interpolation, and ought to be deleted. This suggestion has not the slightest plausibility."

The interpolators and alterers of MSS., in this country at least, have nothing like the vogue that they once had, but they are fair game for Mr. Rogers's critical gun, and we must say that he always brings them down neatly.

THE STATUTES OF IRELAND.

FEW realize the wealth of historical material that lies buried in our Record Offices. We say "buried" because although the Masters of the Rolls in England and Ireland, and the Lord Clerk Register of Scotland, have authorized the publication of long series of volumes of immeasurable value to historians, the bulk of the records still remains unpublished, sometimes uncatalogued in any detailed manner, and even, we venture to surmise, occasionally unexamined. The qualified officers appointed to arrange and calendar the records are far too few to grapple with the immense store of documents in their charge, and their time is often occupied by duties which do not properly pertain to them, such as census searches.

What scholarly work these officers can do, when their abilities are not compulsorily misdirected, is seen in Dr. Berry's publication of the Statutes of Ireland. Most people, no doubt, who see the white papers and blue-books pouring from the Stationery Office, are under the impression that all statutes are as accessible as the acts of the current session. A distinguished member of the Irish Bar was asked the other day whether he was acquainted with the Statutes of Ireland, and he naturally replied, "Of course; they are among the tools of my trade." Probably he had all the tools necessary for practice in the Four Courts, but as an historical collection his set of tools was curiously incomplete. He would no doubt be astonished to hear that, out of about

1,300 chapters of statutes down to the end of the reign of Richard III., only 66 are found in the editions of the Statutes of Ireland which he uses. Of the enactments which fill the 585 closely packed pages of Dr. Berry's first volume, only five chapters of 3 Edward II. are contained in previous editions; while of the statutes of 8-38 Henry VI., which fill the 801 pages of his second volume, only 38 chapters out of 448 had been printed before.

The lawyer, indeed, will not betray the smallest interest in this discovery, for the only statutes he has to consider are those which are still in force, while most of Dr. Berry's are probably obsolete. Whether they be or not might prove a curious inquiry; for it is not so long since an almost forgotten statute of Edward III. was put in motion to the general astonishment; and an ingenious constitutional lawyer like Mr. Swift McNeill might possibly find valuable instruments among statutes which may not have been repealed. The numerous enactments against absentees are perhaps no longer worth applying, since the flight of Irish landlords has been statutorily facilitated; but the following from 38 Henry VI. c. 6 is in the true Irish vein:—

"That whereas the land of Ireland is and at all times has been corporate of itself, by the ancient laws and customs used in the same, freed of the burthen of any special law of the realm of England, save only.... And it has not been seen or heard that any person or persons inhabiting or resident in any other Christian land so corporate of itself ought to obey any mandate within the same land given or made under any other seal than the proper seal of the same.... And if such mandate were obeyed in the said land of Ireland, very great prejudice and derogation and very perilous inconveniences would result to the same, contrary to the franchises, liberties, and ancient customs thereof, and to the very great and immeasurable vexations of the said subjects of the same, of which many instances have been in late days seen and experienced," &c.

This valorous claim to their own seal, however, is a little discounted by the request of the Irish Commons, in the very next chapter of the Act, "that whereas the defence of the English nation of this land from the danger and malice of the Irish enemies of the same rests and depends on English bows," archers should be provided in sufficient strength, and mustered quarterly, ready for war, by all twenty-pound house- or land-holders.

Historians, however, will find the volumes full of material of great value. There is a curious difference between their contents. The first volume, from John to Henry V., may be described as constitutional. It begins before Parliaments existed in Ireland; but Dr. Berry takes, of course, the constitutional view that a statute is any ordinance made by a competent authority, and the competent authority was the King:—

"At what period or in what reign the King's ordinances completely yielded to the

more constitutional authority of Parliamentary enactments has never yet been precisely ascertained. This edition is based on the historical value of the rolls and records; and the historical and constitutional weight of the entries is quite unaffected by any present-day legal value which the acts may claim to possess. Hence the edition endeavours to bring together, and embody in one comprehensive view, every writ, ordinance, and statute now extant, known to have been of force in Ireland."

In the first volume accordingly, when there were as yet no Irish Statute Rolls, we find records of Parliament printed from the Red Book of the Exchequer in Ireland, a kind of corpus of the statute law compiled about the time of Edward I., and containing a series of statutes of the first importance, and also Petitions to the King in 1342 (16 Edw. III.), the answers to which had the force of ordinances. This series of petitions, and the somewhat similar one of 1421 (9 Henry V.), the King's answers to which, however, have not been found, constitute a complete and orderly arraignment of the misgovernment of Ireland at the time. It is a matter for congratulation that the greater part of this Red Book has at last been published: it has long been desired. The other sources of the first volume are the Patent and Close Rolls of Ireland and of England, the Plea and Justiciary Rolls of Ireland, and Memoranda Rolls of the Exchequer; the 'Liber Albus' of the Corporation of Dublin, containing ordinances which were transmitted to the Mayor and bailiffs for public proclamation and observance, and the 'Liber Niger' of Christ Church Cathedral, which contains enactments of the Irish Parliament, &c.; the Red Book of Ossory; an abridgment of certain (otherwise missing) Irish statutes in the Ussher Collection at Trinity College, Dublin; and certain MSS. in the Carew Collection at Lambeth Palace and in the British Museum.

The amount of labour implied in bringing these documents together in a systematic manner can only be realized by those who are familiar with the study of diplomatics. The work was set in hand almost a century ago, and materials were collected; but printing was postponed again and again, and it was only in 1901 that the necessary sanction of the Treasury was obtained, since when Dr. Berry's work in collation and verification, as well as supplementing, must have left him little leisure. How carefully, and with what learning, he has carried out his difficult task can be understood by very few. The printing of the texts of the Irish records exactly as they are in the MSS., without expanding the abbreviations (a wise decision, in our opinion), must have involved immense labour. Each document is translated; when a translation already existed in the 'Statutes of the Realm,' a new one has been made in modern English; and as Dr. Berry is a barrister-at-law, the legal terms are exactly rendered. In every respect he has executed his work in a manner of which any *École des Chartes* might be proud.

Statutes and Ordinances and Acts of the Parliament of Ireland: King John to Henry V.—Statute Rolls of the Parliament of Ireland: Henry the Sixth. Edited by Henry F. Berry, Litt.D. (Dublin, Stationery Office.)

The ordinances and enactments of the first volume are, as we have said, chiefly of a constitutional character. They deal with the liberties of Ireland, civil and religious, the methods of administration, accounts, escheats, writs of bounds, manorial customs, the defence of castles, differences between English and Irish law (e.g., on children born before wedlock, whom the Irish clergy held legitimate), and so forth. They are almost all general laws, and do not deal with individuals or personal petitions. It is rarely, for example, that we light on such a piece of local colour as the feeding of swine on the Curragh of Kildare. Significantly enough, Dr. Berry has appended to this volume a Legal Index, besides the General Index. No such Legal Index is found or is needed in the other volume, because the Statute Rolls of Henry VI. do not deal with general principles, which were already sufficiently laid down by his predecessors, but are concerned with details as affecting individuals or groups of persons. Indeed, the Statutes of the second volume are a kind of Omnibus Acts, a hodge-podge of every sort of decision on all manner of things, without the least connexion in subject between one chapter and the next in the same Act. This makes these Statutes extraordinarily interesting to the historian. They teem with names of persons and places which are invaluable to the genealogist. They contain long lists, e.g., of the Archbishop of Dublin's liberties and manors; grants for chantries, like that of "St. Cithe" in St. Michan's Church; appointments to benefices, and leave of absence for pilgrimage or other valid reason; the curious custom in regard to hostages obtaining "from time immemorial" between Bretons and Irishmen; the adjustment of endless private claims, and decisions of damages for assault and battery of the person; the protection of deserted wives; and a thousand other matters, all of which come within the historian's purview.

They abound in chapters throwing a penetrating light upon the dangerous state of the Pale, and the constant "malicious" inroads of the Irish, led as a rule by "a great Irish man and enemy to our sovereign lord the King." An Act was provided to allow villages to be enclosed and barricaded for defence against Irish marauders, which had hitherto been forbidden lest the ways to markets should be blocked. "Smoke silver" was levied, to protect against Irish burnings. The building of fortified towers or "peels" was encouraged, the builder being allowed to levy a subsidy on the neighbouring lands; and we read of a peel at Kilcullen, and another on the "Boher of Bray"—the road by which the O'Byrnes usually invaded the county of Dublin from the Wicklow mountains. We hear of towers to be built on Lucan and Kilmainham bridges for defence against the dreaded kernes. The very dimensions of these peel towers are often laid down—40 "Paul's feet" high "beneath the entablement," 20 long,

and 16 broad. Dr. Berry thinks the dimension of a Paul's foot is "perhaps now unknown, but it, not improbably, was strictly a London measure." According to the Oxford Dictionary, it was simply "a linear foot, the standard of which was the foot of Algar carved on the base of a column of Old St. Paul's, London," and it seems improbable that it should be anything else than the standard foot. To judge by 28 Hen. VI. c. 16, the plan of subsidizing these peels was not a success.

There are many interesting enactments about the coinage. We read also of large emigration from Ireland during "many dear years," and consequent prohibition of all export of corn for twelve months. The problem of the unemployed was dealt with in the sensible manner of the Middle Ages. The sons of husbandmen and labourers who declined to work on the land, but "will be kernaghs, misdoers, wasters, idlemen," were just ordered to go back to the plough under the penalty of a year's imprisonment. Indeed, the study of Henry VI.'s Statute Rolls gives a better idea of the history of Ireland in the fifteenth century than all the books that have been written.

We could not expect Dr. Berry, nor was he authorized, to annotate the texts he has edited and translated, beyond, of course, the necessary technical notes as to various readings and lacunæ; but we venture to think that he might with advantage have given marginal references to corresponding passages in other Acts. For example, the enactment about the ruinous old cottages at Drogheda, in which the Pleas of the Crown for the county of Uriell and the Cross of Meath were held "to the great dishonour of our sovereign lord the King, his crown and dignity," occurs four times in virtually identical language. It was doubtless necessary to print each Act in full; but a marginal reference would have been useful; and would have shown that the habitual procrastination of Irishmen is no new habit. We should also like more cross-references in the Indexes, which are so good that a very little addition would make them perfect. But it is ill finding fault, however small, with a work of great erudition and exemplary accuracy, which has laid historians under a debt not easy to exonerate.

NEW NOVELS.

The Mystery of Roger Bullock. By Tom Gallon. (Stanley Paul & Co.)

Is Mr. Gallon to be credited with a determination to destroy the popular belief that truth is stranger than fiction? Nothing in life could be so strange as this melodramatic tale. Roger Bullock, a worthless adventurer, is murdered in a lonely mill-house on the Essex marshes; Richard Bullock, his twin brother, who happens, after an honourable and successful career in the Colonies, to be paying a visit in the

neighbourhood, takes up the threads of the murdered man's life with the object of discovering who committed the crime; and so exactly does the high-minded Richard resemble the dissipated Roger, in voice and gait as well as in build and features, that the familiar device is once again crowned with success. Mr. Gallon narrates his startling coincidences with becoming briskness; but 'The Mystery of Roger Bullock' has, even from the point of view of those who read only to be thrilled, one vital defect—there really is no mystery.

Barnaby. By R. Ramsay. (Hutchinson & Co.)

ARTFUL rather than artistic, Miss Ramsay's novel combines fox-hunting and steeplechasing in Leicestershire with a problem in risky sexual relations, which leads to nothing but triumphs of decorum. Poverty induces the heroine to impersonate the widow of an aristocrat who is really neither dead nor married. On reappearing in his family circle, he collaborates in her imposture and falls in love with her. Miss Ramsay diminishes the unfavourable effect which the trickery of the heroine would have on the moral reader by making her an intrepid rider and the object of a peer's unsuccessful passion. The book is easily read, but lacks inspiration and the touch of reality. The author of 'The Straw' is capable of much better work than this.

The Green Cloak. By Yorke Davis. (Sidgwick & Jackson.)

An appetite for detective stories might easily be justified by the statement that successful examples of them, such as the present importation from America, display both certainty of aim and economy of matter, whereas the majority of successful tales, appealing to a nobler instinct than curiosity, have little or no architectural merit. The hero of Mr. Davis's tale is a professor of psychology, who probes the mystery surrounding the strangulation of an elderly recluse. In the course of the tale we find an interesting exhibition of the psychological method of obtaining information from unpromising subjects. Hypnotism and dual personality (those pitfalls for crude sensationalists) are cleverly employed; and the time occupied by the perusal of the book is not interrupted by one dull moment.

Sport of Gods. By H. Vaughan-Sawyer. (Mills & Boon.)

THIS is one of those attractive stories that derive their value from the sincerity of the teller, and the intrinsic merit of the materials out of which they are woven. Mr. Vaughan-Sawyer writes with the gusto of one who tells a story solely for the love of telling it. A rather uncommon feature is the enthusiasm the author

possesses—and properly possesses—for his hero, one Capt. Brown of the 10th Sikhs. The narrative, varied by incidents of danger and heroism, is the love-story of this captain, who, though a poor soldier living on his pay in India, falls in love with a daughter of the aristocracy. The work gains a measure of interest from the fact that the author was himself at one time attached to a Sikh regiment: he writes of soldiers with the knowledge of a soldier and the insight of a man of imagination.

Allah the Avenger. By F. Cowley Whitehouse. (Greening & Co.)

CONCERNED with the fortunes of a brigand's son, himself a brigand, on the Asiatic coast of the Sea of Marmora, this book contains some charming pictures of village life and scenery in Asia Minor. The author evidently knows some Turkish, and has visited the region he depicts. But he has not probed into the minds of the inhabitants: his characters might all be European; so that when he comes to describe a vision like "The Coming of the Djinn," which has its explanation in the mentality of the subject, the reader, being unprepared, may think it nonsense. The Eastern stories introduced, though local favourites, seem in like manner out of place.

As a tale of adventure the work is fresh and entertaining, though the spirit of the East is not easily adapted to romantic treatment. We wonder where the author found a tax-farmer who valued corn on the field. The present reviewer has always seen it done upon the threshing-floors.

Did Cupid Count? By M. Knight. (John Long.)

As if to emphasize its ephemeral character, this story is told throughout in the present tense, which has hardly ever justified itself in fiction, or, indeed, in prose of any sort. The characters are labelled good or bad, and reap their due reward as in old fairy-tales. They belong to the upper strata of society; but the title "Lady Vincent Granger," awarded to one of them for good conduct, is hardly usual to denote a baronet's lady. The writer has a certain facility, and her work should appeal to the unsophisticated.

Angela. By St. John Trevor. (Stanley Paul & Co.)

THIS tale, commonplace alike in incident and characterization, is mainly concerned with the amorous doings of a cynical, but not ill-natured young Englishman, who marries, before he realizes the full measure of his responsibility, a beautiful and innocent maiden whom he meets "among the narcissi" in a Swiss valley. Another woman, with much of Angela's beauty,

but wholly without her innocence, plays a more important part in the story; and a loquacious young journalist, who develops into a blackmailer, completes a group of characters which, whether the scene be laid in Switzerland or London, calls aloud for limelight. The story belongs to the machine-made order of fiction.

VERSE.

FLORENCE EARLE COATES'S new volume, *Lyrics of Life* (Houghton, Mifflin & Co.), maintains the high standard set by her earlier 'Poems.' To emotion unforced and sincere, she adds a tenderness that rings true, a sound metrical sense, and much felicity of expression, as the following 'Song' will show:—

If love were but a little thing—
Strange love, which, more than all, is great—
One might not such devotion bring,
Early to serve and late.

If love were but a passing breath—
Wild love—which, as God knows, is sweet—
One might not make of life and death
A pillow for love's feet.

While the general level of the verse is creditably above the average, the penalty attaching to an even excellence is not eluded. No great poetical heights are gained, no depths sounded; consequently of flaws there are few, but those few comprehensive. Chief of them is monotony of subject, courting criticism most overtly in a symbolism too prone to content itself with more or less conventional personifications of Love and Death. Among a multitude of short lyrics, which for the reason above stated suffer somewhat when read in the bulk, two or three longer poems—those called 'After the Play' and 'Two Brothers' in particular—stand out as indications of a wider range and a more subtle quality of suggestion. We quote from the latter:—

My brother's face is turned from me;
He sees a thing I must not see,—
Alas! what may the vision be?

His form is wasted as with pain;
A fever feeds upon his brain
Whose fire, extinguished, burns again.

Sometimes he seems to hear a cry,—
And the ravens creak on the turrets nigh,
And the echoes shudder as they die.

Sometimes a cloud o'er his sight is cast,
And something viewless, whirling past,
Is borne away on the moaning blast.

And still his face is turned from me,
To hide the thing I must not see,—
Alas! what may the vision be?

In 'The Pilgrim' Mrs. Coates essays the demoralizing 'Hiawatha' metre with indifferent success; and in concluding a fine poem on Japan with the lines (having reference to the attitude of the world at large),

But with a new, diviner accent now
She hears the East a-calling!

she shows a momentary lapse from poetical fitness.

A taste for verbal eccentricity, exemplified in such forms as "hiemal," "anadem," and "paon," together with the customary feminine weakness for "roses and rue," are but minor blemishes in a volume of more than ordinary charm.

A "wireless" cablegram, in facsimile, from Commander Peary, pasted in the cover of *The Frozen Grail, and other Poems*, by Elsa Barker (Duffield & Co.), informs us that a typed copy of the title-poem accompanied the explorer to the Pole; while

from a statement by Capt. Bartlett, also inserted, we learn that it was perused with gratification by the whole ship's company of the Roosevelt. Though an older poetical tradition may cavil at the transpontine vigour of thought which lightly finds a parallel between the High Quest of the Sangreal and a modern Polar expedition, the poem in question has qualities of imagination and spirit—the latter somewhat over-vehement, it may be—sufficient to dispense with any efforts to predispose the reader in its favour. We quote the following:

What shall prevail against the spirit of man,
When cold, the lean and snarling wolf of hunger,
The threatening spear of ice-mailed Solitude,
Silence, and space, and ghostly-footed Fear
Prevail not? Dante, in his frozen hell
Shivering, endured no bleakness like the void
These men have warmed with their own flaming will,
And peopled with their dreams. The wind from fierce
Arcturus in their faces, at their backs
The whip of the world's doubt, and in their souls
Courage to die—if death shall be the price
Of that cold cup that will assuage their thirst,
They climb, and fall, and stagger toward the goal.

The remainder of the book is uneven in merit. That Mrs. Barker possesses the poetical instinct, and can write with tenderness, and the charm of communicable melancholy, is shown in the lines on 'One of These Little Ones,' and in the sonnet 'After Fifteen Years':—

The hills are not so high as once they were;
And the old woods, that seemed so dark and vast
In those remembered child days of the past,
Are only a few trees, that now confer
In whispers of this curious wayfarer
Who stands and gazes so. The young pines cast
Shy glances at me; they were twigs when last
I questioned them, and they were tenderer.

The grey old empty house is like a dream
That haunts the memory in the clear noonday.
The silent room of birth is tenanted
By disembodied yearnings, and they seem
Vaguely to know that I have found a way
To something unimagined by the dead.

The author's chosen realm, however, is one of vagueness, peopled by abstractions, and the verse thereby inspired is often of a kind to move the writer rather than her audience.

To *Rus Divinum, and other Poems*, by Major W. A. Adam (Ouseley), the publishers have supplied a biographical Preface of unstinted eulogy—eulogy which is scarcely justified by the succeeding pages. Major Adam's verse is voluminous, but of little promise. The title-poem purports to set forth the sights and sounds of country life, but any merit that may be attached to conscientious description is more than counterbalanced by a persistent vein of platitude, responsible for

Live while ye may, ye glad, bright flowers,
For when the wanton summer's gone,
Your colours shall fade, though your beauty
Shall still in memory linger on,

and many similar passages; and by the banality which can inquire,

Is it, or is it not, the morning breeze,
Which wakes the row of neighbouring poplar trees?

while even the comparatively humdrum quality of observation seems to be at fault in such a passage as

The Manor chimney just above the trees,
Its plume of white smoke nodding in the air.

Nor are the shorter lyrics more felicitous. The author takes his art too easily, confounding the form—often imperfect—with the spirit. A weakness for the oft-sung and the obvious is noticeable throughout the volume, and finds expression in lines like

To love thee, dearest, were an easy task,
To win thee were a sweet though harder goal;
The beauty of thy face is but the mask
Which hides the fuller beauty of thy soul

and again in the three stanzas entitled 'A Parallel':—

As in our garden of friendship,
So in the fields we find
Brightest flowers fade the soonest,
And dullest remain behind.

But we know when the spring returneth
That Earth will recall the flowers,
And weave from their beauty chaplets
To deck the rosy hours.

And we know that friends we lose on earth
Walk on the heavenly shore,
Where we'll meet them renewed in beauty—
"Not lost, but gone before."

Major Adam's technique leaves much to be desired. "Slope" is twice turned into an adjective; "jests shone" is made to rhyme with "question," and "small work" with "Falkirk." We fear that the rosy anticipations of the Preface are not likely to find fulfilment.

OUR LIBRARY TABLE.

MR. W. H. KOEBEL has become well known through earlier books, of which one dealt with 'Modern Argentina.' He explains in a Preface to *Argentina, Past and Present* (Kegan Paul), the reasons that have led to the publication of the handsome illustrated volume now before us. The importance of the most energetic of the South American republics, as well as its rivalry with the neighbour—Brazil—possessed of the largest territory and the most considerable natural resources in South America, justifies the appearance of such books. No one can doubt the competence of the author to treat his subject, though he does not possess a literary and poetic conception of the future of Latin America such as was awakened in some quarters by the poems of Reuben Dario, or the leadership of the South American statesmen at the last Hague Conference.

Mr. Koebel's book is constructed on the lines of recent articles in *The Times*, of which he himself wrote one, incorporated in the present volume. It is welcomed by the Government of Argentina, will have a wide circulation among business men and estate owners, and will be a necessary companion of all who intend to travel in South America. But the material side of the America of the future is before us, and a spiritual and romantic side, perchance more attractive to our readers, though not ignored, is secondary. The author promises to tell, in another volume, the story of the resurrection of Paraguay after its exhaustion since 1865, by "extraordinary and tragic war" against its neighbours, Argentina, Brazil, and Uruguay. To judge from his short history of Argentina and his descriptive pages, we should not doubt Mr. Koebel's ability to perform a nobler task. He does not take sides in the controversy, now raging through North and South America, as to the possibility of maintaining the leadership of the United States in American affairs. The risk of division, even to the point of war, between the republics following respectively Argentina and Brazil is a material consideration of the first order, and leads the inquirer to discuss the existence of a "Latin" ideal, common to the whole of the vast territories, inhabited by energetic peoples, in whom the Spanish conqueror and the American Indian are blended into a new race.

To some, the most attractive chapter of the book may be that on the Chaco, lying along the western frontier of Paraguay and the southern boundary of Bolivia. The

primitive tribes which inhabit the far north of Argentina are interesting to the folk-lore public, who will be, at first, alarmed when they read (of "hostile Indians" and their "terrors") the words "disappeared altogether." We may reassure them by stating that Mr. Koebel does not write as though favourable to the policy prevalent a little further north, by which the Indian bearers of the spear or bow are shot down at sight. We learn that in the Argentine plain, great numbers of the Indians, still savage, travel vast distances to work willingly for railway construction and for harvest.

In the present volume, as in most books describing travel, there is some absence of worldwide comparison, while instances exist of the treatment of a general phenomenon as though special to the country visited. We may name as an example the description of the "curious" tendency of the Parana river to leave a cliff on one side only. Those who have knowledge of many rapid rivers taking their rise in snowy ranges, and flowing by a long course through plains with a moderate rainfall, are aware that the Parana does but follow the usual or the necessary custom. There is hardly a word in either of the passages that is not exactly applicable to the Indus and the Volga, while the process can be watched on a smaller and less obvious scale upon the Loire, if not the Severn. It has been extended, by some geographers and geologists, into a general law of science for all "the plains." The descriptions of the Parana and the Paraguay treat the accomplishments of the South American pilots as almost peculiar to their part of the world.

AMONG the many volumes which have a greater or less connexion with the Anglo-Japanese Exhibition, we note one, produced in English at Tokyo under the title of *Japan To-day*, from the pen of Mr. Kotaro Mochizuki, and published by "The Liberal News Agency" of the Japanese capital. We understand that the Agency in question is not of a party nature, despite its title, and the account in the book of the Emperor and his Court does not reveal opinions differing from those usual in Japan, and examined by us in our article of last week on 'Monarchy and Constitution.'

The volume is heavy in form, but not in contents, except only by reason of its arrangement. Beginning with a mass of photographs, some of which are of high interest, it is well illustrated throughout, and contains, for readers who will be at the trouble of seeking for them, some admirable special chapters on Japanese history as well as on the scenery of the various provinces. The useful plan has been adopted of describing the places of interest separately for all the various railways of Japan. There is perhaps no sufficiently definite treatment of the Inland Sea, which will continue to charm European travellers when, to their artistic eye, the ancient capital and even Nikko have been somewhat spoilt by the customs and conditions of a modern and material world.

There is also perhaps too little of the official religion and of Shinto history and teaching as compared with those of Buddhism. At the time of conflict between crude Darwinism and crude theology, Disraeli's Oxford speech suggested a rivalry between descent from angels and descent from apes. Primitive monarchy is apt to claim descent, as among the Rajputs, from the heavenly bodies. The Emperor of Japan, like the Dukes of Normandy, is recognized by his people as sprung from the gods themselves.

These divine descents of barbarous times politely accepted by the Japanese of the present day, are memories, long indeed as compared with those usual in history, but short to modern men of science. The British Association thinks nothing of hundreds of millions of years in the distinction between the antiquity of a newly discovered primitive man from Southern Europe, and that of the man of Moustiers—of half his age—who is but a mushroom. The solid length of reign of one royal family in Japan stands above all competition among the reigning families of the world. Its legends are essentially connected with Shinto teaching, and the official theology deserves special and detailed treatment in all complete works upon that kingdom, inasmuch as it is national, and precedes and dominates imported Confucianism, Buddhism, and Chinese literature and art.

One other institution of Japan is also suggestive of influence more ancient than those of China and Siam. The epic drama in which the early history of Japan is placed upon the stage is marked by a treatment of the chorus near to that of ancient Greece, and so wholly different from any to be found in China or elsewhere as to need more explanation than it has received. In his history of Japanese art, Herr Oskar Münsterberg points to the evidence—faint enough—which shows the early introduction to Japan of the civilization styled that "of Cyprus" before the recent discovery of its Cretan origin. A more obvious track for investigation might be opened by comparative treatment of the chant in a major key, though with Greek intervals, to which the story of the historical drama of Japan is solemnly intoned by a chorus "in the wings."

The Amazons in Antiquity and Modern Times. By Guy Cadogan Rothery. (Francis Griffiths.)—Mr. Rothery has spent much time and labour on this work. He brings before his readers nearly every statement that has been made in regard to Amazons and women who have taken part in warfare. He endeavours to present these statements without bias or exaggeration. At the same time he shows anxiety to get a psychological explanation of the phenomena which are thus presented. He feels that he cannot reach certainty on many points. He sums up thus:—

"And so we shall conclude by rejecting the idea of a long-sustained women's state, or even tribe (allowing for the exception of a transitory accident), while accepting the 'women's islands' in a modified form, and the fighting Amazons as religious, or regal-religious, bodies."

Unfortunately, while he mentions the authors from whom he takes his materials, he does not indicate the pages of the books from which he quotes, and often he does not even mention the names of the books. He does not discuss the value of the evidence which he produces. Though the matter of his book is peculiarly interesting, his style is somewhat heavy, and the reader has rather to study than enjoy the work. Here is a specimen of his style:—

"Onrushing waves necessarily involve the disconcerting phenomena of reflux eddies, which seem to tell of the elusive nature of hope, so that we are often cast down as we reflect on present conditions and contrast them with the near past, mellowed as such views are into a haunting beauty by the glamour of blurring sentiment."

The book contains a series of illustrations. Strangely, all of them are taken from works of Greek art, except two which refer to the Dahomeyan Amazons.

THE LIBRARY ASSOCIATION AT EXETER.

I.

THE LIBRARY ASSOCIATION held their thirty-third Annual Meeting this year at Exeter. The members and delegates, coming from all parts of the United Kingdom, and including some from Canada and the United States, numbered about 300. On Monday evening they attended a conversation at the Royal Albert Memorial upon the invitation of the Mayor and Mayoress of Exeter (Mr. and Mrs. H. H. Wippell), and inspected an exhibition of the city charters.

On Tuesday morning the members assembled in the Guildhall. Here they received an official welcome from the Mayor, and the President for the coming year (Dr. F. G. Kenyon, Principal Librarian and Director of the British Museum) delivered his inaugural address. He said that books might be roughly divided into three classes: the literature of the imagination, the literature of knowledge, and the literature of pastime. The boundaries between the three classes could not be precisely drawn. Some works which were in form contributions to knowledge rose by force of genius to the imaginative class. But in the main the divisions held good, and there were corresponding divisions in the duties of a librarian towards the works under his charge and towards the readers who used them. The Reading-Room of the British Museum existed for the purposes of reference and research, and was not intended for general reading. The librarian of a free library was in a different, and in some respects a happier, position. He, too, largely subserved the needs of the literature of knowledge; but it was also his duty to control the supply of the literature of pastime, and (if he was worth his salt) he was only too glad of any opportunity to foster a taste for the literature of the imagination. While the British Museum Library was in the main an instrument of knowledge, the free library and local libraries in general were in addition instruments of culture. They were continuations of our primary and secondary schools, and were also, in co-operation with our universities, the main factor in the intellectual culture of our nation. To those, therefore, who regarded intellectual culture as the salt of a nation's life, they stood (together with our religious organizations) in the forefront of the agencies for good on which the future of the nation depended. Culture was not identical with book-learning. The Athenians of the age of Pericles were not book-learned, the Alexandrians of the age of Ptolemy II. were; yet there is no question as to which of these two generations stood higher in respect of culture, or contributed more to the development of the human race. The Italians of the Renaissance, the English of the age of Elizabeth, were book-learned only in the sense that they reached with great avidity after the new literatures presented to their lips, while they turned their backs on a great accumulation of literature on which their ancestors had fed.

How far were the public libraries of the United Kingdom fulfilling the task assigned to them? There were now 610 places which had adopted the Public Libraries Acts, and about 560 in which they had actually been put in operation. Most of these libraries contained lending departments as well as reading-rooms, and it was estimated that 60,000,000 volumes were circulated annually in the homes of the people. Of these 32,000,000 were fiction (including children's books, which formed a consider-

able item), and 28,000,000 were not fiction. Add to these the reference libraries, which issued about 11,000,000 volumes a year, and take into account the books consulted in the libraries themselves, and the proportions were altered, greatly to the advantage of the more solid subjects. It was calculated that the proportion of fiction issued to readers as compared with the total issues of all subjects was less than 24 per cent; and this again included children's books, a form of literature at which no one could cavil. Let it be plainly understood that the issue of fiction was not the main function of the free libraries, and that such fiction as was issued was to an overwhelmingly large degree fiction of the sound and healthy kind.

A far larger proportion of the issues of free libraries consisted of the literature of knowledge. Eighty per cent of the users of municipal libraries were persons over sixteen years of age. Nearly 60 per cent were males, and while some of these were boys and casual readers, not a few of the female readers must be included to arrive at the total of those who used these libraries for the genuine pursuit of knowledge. Altogether it would appear that at least 60 per cent of all users of these libraries were persons engaged in professional, industrial, and commercial pursuits. In many places the library authorities had plainly recognized the need of assisting students to acquire culture by more positive means than merely having the books on the shelves. They had systematically undertaken the provision of lectures and temporary exhibitions, or they had associated their library with a museum or art gallery, so as to present a varied appeal to the awakening taste and intelligence of the public. The desire for self-culture was not a plant of natural growth in this country, and in the past many influences had been hostile to it. The people had for two generations listened to the doctrine that the pursuit of material self-interest was the law of human progress, and they could not now readily assimilate the doctrine of self-culture and self-training for the good of the community.

The utilization of libraries to their full extent depended on the librarian. Therefore the Library Association concerned itself largely not only with the material organization and equipment of libraries, but also with the training of librarians. The Association had adopted a scheme for the training of librarians which involved a course of study in literary history, the elements of practical bibliography, classification, cataloguing, library history, foundation, and equipment, and library routine. That study was tested by examination. It must not be forgotten that no syllabus of training and no examination could give those personal qualities which were essential to the ideal librarian, whose main duties were first to see that his library contained the right books, secondly to see that those books were properly accessible to the public, and thirdly to guide readers in the use of them.

Such a gathering as was assembled at Exeter had for one of its main objects the encouragement of its members in the exercise of their profession. They did not meet only to give or to receive information on the technical details of their work, but also to encourage each other by the sense of solidarity and association. Librarians had a great part to play in inculcating that discipline of self-culture which was the necessary antidote alike to the doctrine of material self-interest and the slackness of fibre which were the main dangers of our country at the present day. The librarian, like the soldier, the sailor, the schoolmaster,

and the minister of religion, had to inculcate by example and precept the beauty of public service.

The President, having been cordially thanked for his address, said that the first paper in the programme, on 'The Exeter Public Library and Museum,' by Mr. H. Tapley-Soper (City Librarian and honorary local secretary), would be printed for circulation and taken as read. 'The Functions and Possibilities of a Library and Museum regarding the Collection of Local MSS., Seals, &c.' were discussed by Mr. H. Lloyd Parry (Town Clerk of Exeter), who spoke of the importance of preserving the original materials of local history in the chief centre of their origin. A long and interesting debate followed. The President pointed out that in museum showcases descriptions were even more important than the objects themselves. The fuller they were, the more instructive they would be to the public. Mr. Madeley (Warrington) remarked that he lived in a county where there were more public libraries than local MSS. Dr. McLean (Glasgow) thought that borough documents should not be housed in public libraries. At Glasgow they had been fortunate in their late Town Clerk, Sir James Marwick, who took the greatest interest in the public records. Mr. B. Kettle (Guildhall Library, London) referred to the charters of the City of London, which he contended were even more ancient than those of Exeter. Dr. E. A. Baker (Woolwich) thought that the Town Clerk was not always the best custodian of local MSS., which would be better looked after by the public librarian. Mr. W. H. K. Wright (Plymouth) took the opposite view. Mr. L. S. Jast (Croydon, Hon. Sec.) considered that ancient towns could well be trusted with the care of their old MSS., whereas in many modern boroughs not sufficient care was taken to preserve current documents. Mr. H. D. Roberts (Brighton) thought librarians had quite enough work to do without looking after old charters.

'Book-Production and the Loose-Leaf Principle' was a subject dealt with by Mr. Jast, who said that in America an encyclopædia could be purchased in which each volume could be broken up into loose sheets exactly like the sheaf catalogue, locked by a familiar device, known to every librarian. In this way new articles, brought up to date, could be interpolated. Then there was a bureau of research in New York which undertook to keep the encyclopædia up to date by sending supplementary matter from time to time.

In the afternoon Dr. E. A. Baker treated the subject of 'Book-Selection: Fundamental Principles and some Applications.' He said that utility and humanism were the two contrary, but necessary canons of book-selection; the ratio must be settled between local and utilitarian demands, and must vary according to the character of the community served. Messrs. Jast, Peddie, Doubleday, and Dent, and others joined in the discussion on this paper. Some favoured, while others objected to, the help of specialists in book-selection.

Later in the day the Cathedral was visited, and afterwards the members attended a garden party in the grounds of the Bishop's Palace, on the invitation of the Bishop of Exeter and Mrs. Robertson. In the evening the Bishop presided at a public meeting held at the Barnfield Hall, where addresses on 'Libraries as an Educational Force' were given by Mr. A. O. Jennings (Brighton), and on 'The Library Extension Movement' by Mr. John Ballinger (Aberystwith).

The proceedings were continued on Wednesday and Thursday.

WILLIAM JAMES.

BOTH as psychologist and as philosopher William James will live long in the memory of men, though perhaps as a philosopher longer. In the sciences the objective results are apt to count for more than the human skill and imagination that go to produce them. Thus in the psychology of the day the influence of James is active everywhere, yet largely in a depersonalized form, inasmuch as many of his findings have already been finally ratified and incorporated. On the other hand, a philosophy is always in the last resort the expression of a personality. When it comes to ultimate synthesis, the man himself is the only measure. But, just because it cannot be broken up and shared, individuality defies time—once it has translated itself successfully into language.

Now in the philosophic work of William James the style of the writing and of the thinking is one. He is an improvisator. He has been heard to say that the prevailing vice of philosophers was not to trust themselves to begin a sentence without knowing how it was going to end. True to his philosophy of the flux, he held, with Heraclitus, that it was impossible to enter twice into the same stream of thought. A certain type of critic was inclined to ignore his rhapsodical utterances on metaphysics, of late so frequent; let us wait, said such a one, for the elaborated system. As well expect a prairie fire to culminate in the set piece of a Fourth of July pyrotechnical display. The same America that inspired Thoreau and Whitman speaks in James. In his famous phrase, it is a wild universe. The complementary part of the doctrine is that man is essentially the pioneer. The universe is wild, but that is no reason to be afraid of it.

James had no sympathy with the old order. He was Greekless. He did not understand or appreciate Aristotelian man, that "civic animal" whose chief care was to make things tight and tidy within his wall. Doubtless a purely modern education was calculated to familiarize him with a point of view far more smug and soulless, namely, the mechanical theory of the naturalists. But even in his psychological writings, where physiological considerations are given their due, two voices are heard. If the body is an organ, yet there is likewise an organism in the shape of the human spirit. From the natural sciences, then, as pursued according to the established conventions, James learnt, not any respect for mechanism, which he consistently treated as a mere trick of simplification on our part, but two things at once modern and sound—a love of the concrete, and a sense of the forward thrust of life. Hence he envisaged man steadily in his concrete personality, as thinking, feeling, and willing at once and together; and, concretely again, studied him always as he faces a present for ever pregnant with more or less untried issues. Inevitably, for such a thinker, reason, the calculating habit, was deprived of absolute sovereignty. Pioneers have more need for will—for pluck and grit—than for all the nice adjustments of the multiplication table.

Further, psychologist of genius that he was, James had fathomed the pioneer temper so far as to discover that the man of action and the man of passion are up to a certain point made alike—that pioneer and prophet are kindred souls. Thus he was ever ready to recognize the significance of the almost inarticulate soul-stuff that rises to the surface of consciousness when the depths of the heart

are stirred and the spiritual reserves drawn upon, as in times of great adventure. He knew the inspired man—that ambiguous character, half-fanatic, half-fraud—for what he is truly worth in the history of progress. The dynamic of human nature being his main business, he could discern in religious experience, amid all its varieties—many of them morbid, and none of them accountable to the strictest logic—that preperception of a glory to come, that "song before sunrise," which whispers in the blood of every true hero and leader of men.

Add to this the fact that James had the courage to turn his back on academic prejudice, and to apply scientific methods to the investigation of those "borderland phenomena," as the popular phrase runs, which need not become the despair of the learned because they are the delight of fools. His interest was proximately psychological. For him the human soul is as some floating iceberg, the submerged portions of which are twice as great as the part that meets the eye. Here, then, in these hidden foundations of the self might lie both the explanation of manifold mysteries and the exploitation of countless powers for good. Nevertheless, he was not the man to rest content with any purely psychological view. He had framed too many hypotheses in his time to feel any superstitious reverence for such convenient fictions as the Subliminal or the Unconscious. Indeed, he may be suspected of having occasionally indulged in scientific fancy for fancy's sake, as when he hints at polytheism in the closing section of his 'Varieties of Religious Experience,' as if merely to suggest that, in our infinite ignorance, even the reopening of closed chapters may have its use. Meanwhile, behind the psychologist is always to be descried the philosopher of the "will to believe," insistent to proclaim as ultimate fact, incapable of explanation, psychological or even theological, that, great as is knowledge, the soul of man is greater than he knows; also, that science and religion meet in faith and hope.

The man himself was something of a contrast to his books. One might imagine him from his style of writing hearty, rollicking, even a little loud. Perhaps, like Stevenson, a man of feeble constitution, but spiritually a giant, he found in the swash-buckler vein an outlet for his pent-up energies. Pen in hand, he flourished about, striking sparks in all directions. He could not write the shortest note without flashing out a memorable phrase. Let it be the pious duty of his friends to publish a selection of his inimitable letters. On the other hand, in society he was restrained and even shy. He did not scintillate with epigrams, still less luxuriate in the logic-chopping beloved of professorial philosophers. Rather he was uniformly sedate, earnest, and intensely sympathetic. This sympathetic gift made him the chosen victim of every crank under the sun; for he could not bear to send one of them away empty. Conversely, as he gave away, so he could take in. It is not every psychologist who can read the souls of his fellows; but, when he can do this, he can make Psychology into the queen of the sciences, as by rights she should be. In philosophic criticism the principle of James was always to ask himself, "what was this man's vision?" Such was his insight that he rarely, if ever, failed to catch the central meaning, the soul, of another's work; indeed, some could testify that they stood self-revealed for the first time in a friendly notice from the hand of James. By virtue of the same power of intuition, he was a great teacher. If a philosopher can have genuine

disciples—which may be doubted—James will leave many behind him, for all the philosophic world are either his disciples, or loving friends and admirers who would emulate his passion for truth, his wide humanity, his spiritual courage, prevailing even against the weakness of the body, and finally his unfailing kindness and good temper.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Before the Foundations; or, Christianity the Religion of All Worlds, 5/ net.
Book above every Book.
Illustrated report of the British and Foreign Bible Society, 1909-10.
Chase (Bishop Frederic Henry), A Charge delivered to the Clergy of the Diocese of Ely on the Occasion of his Primary Visitation, May and June, 1910, 2/ net.
Clarke (F. A.), Life out of Death, and other Sermons, 3/6 net.
Faithfull (R. C.), My Place in the World, and other Sermons, 3/6 net.
Holland (C. J.), The Divine Story, 2/6 net.
Holmes (John Haynes), The Proof of Immortality. In the Unitarian Penny Library.
Johnston (Howard Agnew), Scientific Faith, 5/ net.
Jones (Maurice), St. Paul the Orator: a Critical, Historical, and Explanatory Commentary on the Speeches of St. Paul, 6/ net.
Kent (Charles Foster), The Sermons, Epistles, and Apocalypses of Israel's Prophets, from the Beginning of the Assyrian Period to the End of the Maccabean Struggle, 12/ net.
With maps and chronological charts. Part of the Student's Old Testament.
Mackenzie (W. Douglas), The Final Faith, 6/ net.
A statement of the nature and authority of Christianity as the religion of the world.
Mathews (Basil), Reapers in the Corn.
The story of the year's work of the London Missionary Society, 1909-10. Illustrated.
Milum (J. Parton), Revolutionary Christianity, 3/6 net.
Papaconstantinos (Rev. Dr. T. N.), The Creed of Athanasius the Great, 2/ net.
Translated by Henry C. J. Lingham.
Ramsey (Rev. A.), The Revelation of the Johannine Epistles, 2/ net.
With introduction and notes. In the Westminster New Testament Series.
Rowland (Eleanor Harris), The Right to Believe, 3/6 net.
Russell (M.), The Life of Blessed John Eudes, 2/6 net.
Vision of the Young Man Menelaus: Studies of Pentecost and Easter, 3/6 net.
Wilmot-Buxton (H. J.), Notes of Sermons for the Year, 2 vols., 5/ net each.

Fine Art.

- Feuerbach (Anselm), Part III., 2m. 50.
Part of a memorial which is to include reproductions of the best work of the artist. This section contains eight pages of pictures, including 'Dante und die edlen Frauen von Ravenna,' 'Des Meisters Bildnis,' and 'Das Urteil des Paris.' There are to be ten parts.
Kensington School of Art Wood-Carving, Prospectus of Day and Evening Classes, Session 1910-1911.
Michel (Emile), Great Masters of Landscape Painting, 30/ net.
With 170 reproductions and 40 photogravure plates.

Poetry and Drama.

- Anthology of Humorous Verse, from Robert Herrick to Owen Seaman, 3/6 net.
Compiled by Helen and Lewis Melville.
North (L. Harlingford), Eudora, a Poem, 1/ net.
Smith-Dampier (E. M.), Ballads from the Danish and Original Verses, 2/ net.

Music.

- Gautier (Judith), Wagner at Home, 10/6 net.
Translated by Effie Dunreith Massie, with 9 illustrations.
Pratt (Waldo Seldon), The History of Music, 7/6 net.
A handbook and guide for students.

Bibliography.

- Libraries, Museums, and Art Galleries Year-Book 1910-11, 5/ net.
Edited by A. J. Philip. The third edition of Greenwood's 'British Library Year-Book.'

Portsmouth County Borough Free Public Libraries Report, 1909-10.
Warrington Museum Committee, Report of the Director and Librarian for the Year ending June, 1910.

Political Economy.

Babson (Roger W.), Business Barometers used in Forecasting Trade and Security Prices.
A textbook on applied economics for merchants, bankers, and investors.

History and Biography.

Boulting (William), Woman in Italy, from the Introduction of the Chivalrous Service of Love to the Appearance of the Professional Actress, 10/6 net.

With 16 illustrations.

Chadwick (Mrs. Ellis H.), Mrs. Gaskell, Haunts, Homes, and Stories, 16/ net.

Collins (David), An Account of the English Colony in New South Wales, 7/6 net.

Edited, with an introduction and notes, by James Collier.

Dino (Duchesse de), Memoirs, 1841-50, Third Series, 10/ net.

Edited, with notes and biographical index, by the Princesse Radziwill. For notice of the Second Series see *Athen.* July 16, p. 68.

Hare (Christopher), Charles de Bourbon, High Constable of France, "the Great Condottiere," 12/6 net.

With 16 illustrations and a photogravure frontispiece.

James (Grace), Joan of Arc, 10/6 net.

Contains 12 illustrations.

Leger (J. A.), John Wesley's Last Love, 3/6 net.

Reprint of a British Museum MS. first published in 1848, with comments.

Lenôtre (G.), A Gascon Royalist in Revolutionary Paris: the Baron de Batz, 1792-5, 10/ net.

Translated by Mrs. Rodolph Stawell.

Pipe Roll Society: The Great Roll of the Pipe for the Twenty-Eighth Year of the Reign of King Henry the Second, 1181-2.

Now first printed from the original, with introduction by J. H. Round.

Sanders (Lloyd), Old Kew, Chiswick, and Kensington, 12/6 net.

The author, after tracing the early history of Kew, devotes himself to the Court in the days of Frederick, Prince of Wales, and George III. Due account has been taken of many associations with famous men and women.

Geography and Travel.

Baedeker (Karl), Berlin and its Environs, 3/ net.

New edition.

Gallican (Walter M.), Old Continental Towns, 6/ net.

Contains 16 illustrations.

Peru To-day, March, April, May, and June, 6d. monthly.

Steevens (G. W.), In India, 1/ net.

New edition. For notice see *Athen.* Oct. 7, 1899, p. 491.

Viereck (George Sylvester), Confessions of a Barbarian, 5/ net.

An American's unconventional impressions of Europe.

Wallace (Dillon), Beyond the Mexican Sierras, 7/6 net.

With 75 illustrations from photographs by the author, and a map.

Sports and Pastimes.

Aspects of Scottish Lawn Tennis, by Various Writers, 3/6 net.

Encyclopedia of Sport, Part VI., 1/ net.

For notice of earlier parts see last week's *Athen.*, p. 263.

Sheringham (H. T.), An Open Creel, 5/ net.

A book of reminiscence and meditation for anglers.

Philology.

Farooq (Miyan Jan), Prose Guide to Officer-Pupils preparing for L.S., H.S., P., and H.P. Examinations in Urdu or Hindustani, Part I., 1 rupee; Part II., 3 rupees.

Giles (Herbert A.), A Chinese-English Dictionary, Fascicule III.

Second edition, revised and enlarged. For notice of Fascicule II. see *Athen.*, August 20.

School-Books.

Caldecott (Watson), Exercises on Edwards's The Story of the Kings of Rome, 6d. net.

Daudet (Alphonse), Tartarin sur les Alpes, 2/6

Adapted and edited by George Pettileau in Siepmann's Advanced French Series. Authorized edition.

English Literature for Secondary Schools: Narratives from the History of the Decline and Fall of the Roman Empire, by Edward Gibbon, selected and edited by J. H. Fowler; and Plutarch's Life of Julius Caesar, Sir Thomas North's translation, edited by H. W. M. Parr, 1/ each.

Florian (A. R.), First French Course, 2/6

Comprises exercises in pronunciation and grammar, and vocabularies.

Home-Work Atlas of Maps in Black and White, 1/ Edited by L. W. Lyde.

Massard (F. Victor), A French Composition Book according to the New and Direct Method, 2/6

Milne (W. P.), Homogeneous Co-ordinates for Use in Colleges and Schools, 5/ net.

Peter, John, and Jude, 1/6 net.

Edited by Claude M. Blagden, as part of the Revised Version for the Use of Schools.

Philips' Model Geography: America and Australasia, 6d. each.

Each contains 40 illustrations and maps.

Shakespeare: Scenes from the Plays, The Tempest, 4d.

The Children's Edition, with introductory readings from Charles and Mary Lamb's 'Tales from Shakespeare,' arranged as a continuous reader.

Science.

Abrams (A.), Diagnostic Therapeutics, 21/ net.

Adams (H. Isabel), Wild Flowers of the British Isles, Vol. II., 30/ net.

Illustrated by the author, and revised by James E. Bagnall.

Brewer (Isaac Williams), Rural Hygiene, 4/6 net.

A handbook of sanitation designed for the use of students in agricultural schools and colleges, and for residents of the rural districts of the United States. There are 22 illustrations.

Bruck (A.), The Diseases of the Nose, Mouth, Pharynx and Larynx, 21/ net.

Call (Annie Payson), Nerves and Common Sense, 3/6 net.

Advice to those who are suffering from nervous strain.

Castle (R. Lewis), Mushrooms, 1d.

One of the One and All Garden Books.

Gourlay (Charles), The Construction of a House, 6/6 net.

The study of building construction presented by means of a set of 40 plates, &c.

Hardy (G. H.), Orders of Infinity, the "Infinitar-calculi" of Paul du Bois-Reymond, 2/6 net.

No. 12 of the Cambridge Tracts in Mathematics and Mathematical Physics.

Lejars (Félix), Urgent Surgery: Vol. II. The Genito-Urinary Organs, the Rectum and Anus, &c., 25/ net.

Seaman (W. H.), A Manual for Assayers and Chemists, 10/6 net.

Steven (Edward Millar), Medical Supervision in Schools, 5/ net.

An account of the systems at work in Great Britain, Canada, the United States, &c.

Underhill (C. R.), Solenoids and Electromagnets, 8/ net.

Fiction.

Ballynn (Deane), The Price of Freedom: a Tale of To-day, in a New Literary Form, 6/

Chiefly interesting as an exemplification of the author's theory concerning the form and time of issue of printed plays.

Barr (Robert), The Girl in the Case: the Manœuvres of the Inadvertent Mr. Pepperton, 2/ net.

Second edition.

Bray (Claude), Tony's Luck, 6/

Deals with the evolution of a wastrel, largely brought about by an unexpected accession of wealth.

Carling (John R.), The Doomed City, 6/

A tale of Jerusalem in the days of the domination of Rome. Use is made of the history of Josephus.

Collins (Colin), The Blinding Light, 6/

An inventor, finding his discovery of an intensely powerful light is not accorded immediate and worldwide welcome, turns it to baleful ends, such as binding custodians while he robs bank tills, &c. Though he professes the good of his fellows to be his end, his efforts only culminate in disaster to himself and those who share his knowledge.

Cooke (W. Bourne), Bellcroft Priory, 6/

The story begins in 1795.

Dejeans (Elizabeth), The Heart of Desire, 6/

A modern story in a Californian setting.

Donovan (Dick), The Naughty Maid of Mitcham, 6/

Recounts the wooing of a yeoman's daughter by a City magnate, and the mischief done by the girl's attendant.

Gould (Nat), The Lucky Shoe, 1/ net.

A racing story.

Haggard (H. Rider), Queen Sheba's Ring, 6/

This story, which first appeared in *Nash's Magazine*, has to do with some gallant Englishmen and their defence of a queen, an Abyssinian Jew.

Hope (Anthony), The Chronicles of Count Antonio, 7d. net.

New edition.

Howell (Constance), Married in India, 6/

A story of Anglo-Indian life in the sixties.

Jacob (Violet), The Fortune-Hunters, and other Stories, 6/

Most of the stories have appeared in magazines. The first, from which the book takes its title, is a love-story, with Venice for the background.

MacGrath (Harold), A Splendid Hazard, 6/

A Napoleonic claimant is persuaded by some worthless aristocrats to attempt to possess himself of treasure originally amassed with the object of reinstating Bonaparte. The secret of the hiding of the money is discovered by a retired admiral, who sets sail with a company which includes, unknown to himself, Napoleon's descendant, a French secret-service agent, and a shady French duke. The complications of love and war will satisfactorily pass a few hours.

Macpherson (Rev. John), The Wanderings of Master Prodigal, 2/6 net.

A modern version of 'The Pilgrim's Progress.'

Mann (Mary E.), Astray in Arcady, 6/

Relates how a popular lady author, in order to absorb local colour and study rural life at first hand, took a house in the heart of East Anglia, and the events of her stay.

Penny (F. E.), Sacrifice, 6/

Shows how nearly a man fell a victim to the fanaticism of the Rhonds, a hill tribe of the Eastern Ghats in Ganjam.

Rita, A Jilt's Journal, 1/ net.

New edition.

Seaman (A. H.), Jacqueline of the Carrier Pigeons, 3/6

A story of the siege of Leyden.

Sidgwick (Mrs. Alfred), The Lantern-Bearers, 6/

The girl, like the boys in Stevenson's essay, lights a hidden lantern and expects it to be a sustaining joy.

Thorne (Guy), The Race Before Us, 6/

The story begins at Bournemouth, and ends with the Olympic Games in Greece.

Turner (Reginald), Count Florio and Phyllis K, 6/

Placed mainly in Rome, the story develops a good deal of humour.

Venning (Normandy), The Spider of St. Austin's; or, Proxime Accessit, 6/

A story of life at Oxford.

Warden (Florence), The Beauty of the Family, 6/

Deals with the machinations of a millionaire.

Whitelaw (David), Moon of Valleys, 1/ net.

New edition of this amusing story of an Oriental jewel.

Whitelaw (David), The Princess Galva, 6/

A novel after the style of 'The Prisoner of Zenda.'

General Literature.

Columbia University Studies in History, Economics, and Public Law: 97, Standards of Reasonableness in Local Freight Discriminations, by John M. Clark, 5/; 98, Legal Development in Colonial Massachusetts, 1630-86, by Charles J. Hilkey, 5/; 99, Social and Mental Traits of the Negro, by Howard W. Odum, 8/; 100, The Public Domain and Democracy, by Robert Tudor Hill, 8/; 101, Organic Theories of the State, by F. W. Coker, 6/; 102, The Making of the Balkan States, by William Smith Murray, 6/

Condamine (Robert de la), The Upper Garden, 5/ net.

A series of essays, the garden being taken as the great source of inspiration for subjective thought.

Dās (Bhagavān), The Science of Social Organization; or, The Laws of Manu in the Light of Theosophy, 3/6 net.

Dickensian, September, 3d.

Gray (B. Kirkman), A Modern Humanist, 5/ net.

A series of essays, many dealing with social problems, edited with a biographical introduction by Henry Bryan Binns, and an appreciation by Clementina Black.

Kernahan (Coulson), Sorrow and Song, 2/6 net.

Essays on Heine, Rossetti, Mrs. Moulton, Robertson of Brighton, and Philip Marston. New edition.

Kernahan (Coulson), Wise Men and a Fool, 2/6 net.

Essays on poets and authors, beginning with Stevenson, and ending with Emerson. New edition.

Yates (Lucy H.), The Successful Home Cook, 2/6 net.

FOREIGN.

Law.

Volkmar (E.), *Vocabularium iurisprudentiarum romanae*, Vol. V., Part I., 8m. 20.

History.

Teste (L.), *Anatomie de la République*, 7fr. 50.

Science.

Boletín del Cuerpo de Ingenieros de Minas del Perú: 76, *Estadística Minera en 1908*, por Carlos P. Jimenez.

Fiction.

Collection Nelson: *Les Morts qui parlent*, par le Vicomte E. M. de Vogüé, Introduction par Victor Giraud; *Mon Oncle et mon Curé*, par Jean de la Brète, Introduction par Madame Félix-Faure-Goyau, 1fr. 25 each.

General Literature.

Mangin (Lieut.-Col.), *La Force Noire*, 3fr. 50. Contains that France as a military Power needs reinforcement by black troops.

Pamphlets.

Loewenthal (E.), *Die menschliche Unsterblichkeit in naturalistischer Beleuchtung und Begründung*.

* * All books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending books.

Literary Gossip.

MR. ARTHUR C. BENSON'S new book 'The Silent Isle,' which will be published by Messrs. Smith & Elder on the 20th inst., is an attempt to sketch some of the details of life, seen from a simple plane, and with no desire to fit the whole to a theory.

MRS. LIONEL CUST is bringing out shortly a book of sketches at home and abroad, some of which have appeared in *The Guardian*. The book will be issued in the early autumn by the same publishers, under the title of 'From a Little Town Garden, and other Sketches.'

MESSRS. MACMILLAN'S new books in biography include 'The Herkomers,' by Sir Hubert Herkomer, which will contain a self-dissection of the author; 'Douglas Jerrold and Punch,' by Mr. Walter Jerrold, who adds some account of his grandfather's earlier 'Punch in London'; and 'The Life and Letters of Alexander Macmillan,' by Mr. C. L. Graves, which includes naturally many glimpses of famous men of letters.

THE CAMBRIDGE UNIVERSITY PRESS will shortly begin publishing "The Cambridge Manuals of Science and Literature." The manuals are meant primarily for the educated reader, who often finds a difficulty in obtaining short books on recent discoveries or modern tendencies. In October will be published 'The Coming of Evolution,' by Prof. J. W. Judd; 'The English Puritans,' by Dr. John Brown; 'Hereditry,' by Mr. L. Doncaster; 'The Idea of God in Early Religions,' by Dr. F. B. Jevons, and 'Cash and Credit,' by Mr. D. A. Barker.

THE S.P.C.K. are publishing this autumn 'The Passing of the Empires,

850-330 B.C.,' being Vol. III. of 'The History of the Ancient Peoples of the Classic East' by Sir Gaston Maspero, edited by Prof. Sayce, and translated by M. L. McClure. This volume, which will be abundantly illustrated, brings down the 'History' to the conquests of Alexander. Of the previous volumes, the first is in a fifth edition, and the second in a second.

THE SOCIETY are also publishing 'Messianic Interpretations, and other Studies,' by Canon R. J. Knowling; 'The Book of the Dead,' by Mr. H. M. Tirard, a summary of the beliefs of the ancient Egyptians which is introduced by Dr. Naville; 'An Introduction to the History of the Assyrian Church,' by Dr. W. A. Wigram; and 'The Armenian Church,' by Archdeacon Dowling, introduced by the Bishop of Salisbury.

THE REV. J. STUART HOLDEN is editing a Library of "Preachers of To-day." The series will include works by the Revs. F. B. Macnutt, R. C. Joynet, J. E. Watts-Ditchfield, W. E. Chadwick, Dinsdale T. Young, A. W. Gough, Harrington C. Lees, and John A. Hutton. Mr. Robert Scott will publish the first volume of the series in the early autumn.

MR. ROBERT SCOTT will also issue immediately 'Christ and His Critics,' by the Rev. F. R. Montgomery Hitchcock. The author has made a critical investigation of the historical value of the New Testament in order to construct an intellectual image of Jesus which corresponds to historical facts.

ANOTHER volume announced by the same publisher is 'Messages from the Throne,' by Mrs. Harding Kelly—a little book for children's meetings and district visitors.

MESSRS. KEGAN PAUL & Co. will publish in October a selection from the essays which Mr. Arnold White, as "Vanoc," has contributed for two or three years to the front page of *The Referee*. The volume will be entitled 'The Views of Vanoc: an Englishman's Outlook.'

MESSRS. BARNICOTT & PEARCE of Taunton are publishing by subscription, for Mr. Edward T. MacDermot, 'The History of the Forest of Exmoor,' which is an attempt at a continuous record from the earliest times till 1819. The writer has been familiar with the moor since childhood.

MESSRS. REBMAN announce 'The Meaning of History,' by Dr. Max Nordau, which includes discussions of 'Society and the Individual,' 'The Psychological Roots of Religion,' and 'Eschatology.'

MESSRS. TREHERNE & Co. will publish during this month 'The Sovereignty of the Seas,' by Mr. Gerard Fiennes, and 'Our Great Public Schools,' by Mr. Vivian Carter.

THE death was announced last Saturday, at the age of 82, of Mr. Alexander Sinclair, who had been associated with *The Glasgow*

Herald from his seventeenth year. At the centenary celebrations of *The Glasgow Herald*, on January 27th, 1882, Mr. Sinclair gave various interesting reminiscences of some forty years' experiences. He had seen about fifty newspapers rise and disappear in Glasgow, and the *Herald* changed from publication thrice a week to a daily paper. Mr. Sinclair was author of a volume entitled 'Fifty Years of Newspaper Life.'

ACTON'S 'Lectures on the French Revolution,' the first professorial course he delivered, will be published in October by Messrs. Macmillan. They will be edited by the pair of scholars who have brought out other of Acton's books, Dr. J. N. Figgis and Mr. R. V. Lawrence.

A NEW issue of the 'Poems of James Clarence Mangan,' edited by Mr. D. J. O'Donoghue (Librarian of University College, Dublin), will be issued immediately by Messrs. M. H. Gill & Son. Mr. O'Donoghue has also nearly completed a revised edition of his 'Life and Writings of J. C. Mangan,' embodying much new material, and is preparing a book on 'Irish Pseudonyms.'

MR. T. CANN HUGHES writes:—

"In these days, when the London County Council are doing so much to mark our literary shrines in London, one is sorry to see no mark at all on No. 73, High Street, Portsmouth, where George Meredith was born. Can this not be rectified? Surely there are sufficient admirers of his genius to bear the slight expense."

M. ESPITALIER, whose book on Napoleon and Murat was reviewed by us on July 30th, is in London to work at the Record Office, on Admiralty and other papers, with a view to a book on the expedition to Egypt of Napoleon.

MR. B. HERDER, of Freiburg im Breisgau and St. Louis, Missouri, will shortly open a branch at 68, Great Russell Street (opposite the British Museum). Mr. Herder issues about 300 new works or editions yearly, and prints and publishes books in as many as 30 languages.

DR. JOSEPH ULBRICH, whose death in his 67th year is reported from Prague, was Professor of Austrian Public Law at the German University of that town, a member of the Herrenhaus, and author of a number of works on legal subjects, among them 'Grundzüge des österreichischen Verwaltungsrechts,' 'Lehrbuch des österreichischen Staatsrechts,' and 'Tierquälerei und Tierschutz.'

OLGA GELIHOVSKY WINOGRADOFF sends us the following inquiry for the Russian School of Languages and Music, 224, Euston Road, W.:—

"Would any editor undertake the publishing of an authorized translation of Korolenko's works (from Russian into English)?"

NEXT week we shall pay special attention to Educational Literature and School-books.

SCIENCE

OUR LIBRARY TABLE.

Distant Lands. By H. J. Mackinder. (Philip & Son.)—Mr. Mackinder has added a third volume to his masterly studies in elementary geography, in which the dry-as-dust information of the old lists of places and products, and the language of some so-called scientific geographies of more recent writers, are equally avoided. He aims at making geography a *Kultur* subject in elementary schools, and is succeeding in doing so. In the present volume he successfully combines the story of geographical discovery with an account of new lands and new phenomena. We cannot commend the book too highly.

Geographical Essays. By William Morris Davis. (Ginn & Co.)—Twenty-six essays and addresses by Prof. Davis of Harvard University, written and delivered between the years 1889 and 1906, have been collected from various sources and reprinted in this volume. The collection falls naturally into two parts—one educational, in which the author deals with the position of geography as a subject for study in school and college; the other physiographical, in which he discusses some of the many perplexing problems presented by the physical features of the earth. In each section the reader interested in geographical work will find a good deal worthy of serious attention.

Prof. Davis is an enthusiast, with advanced views about the scope of geography and the way in which it should be taught. Free from the slavery of the textbook, he is ever anxious to get into close touch with nature, seeking local illustration in the field, striking out new paths of inquiry, and making geography a real, living, practical study. He stands for the introduction of rational methods as opposed to the empirical teaching of past days. To him geography and geology are inseparable sisters. "It is a misfortune," he remarks, "that we have no English word to include both geography and geology." As a matter of fact, though writing here on geographical subjects, his official position is that of Professor of Geology at Harvard.

Addressed primarily to students and teachers in the United States, the work has not unnaturally much local colour; but for all that it will be read with great interest in this country, where the author by his visits is well known personally, and where the influence of his writings has been widely felt. Scarcely any one can have written in recent years on the origin and development of our rivers without acknowledging his indebtedness to Prof. Davis. Potamology, or the study of rivers, is one of the author's favourite subjects, and to it are devoted some of the most characteristic essays in the present volume. It seems a pity, for the sake of readers here, that his paper on 'The Development of Certain English Rivers' could not have been included in the collection; but Prof. D. W. Johnson of Harvard, who is responsible for the selection and editing the volume, was evidently much restricted in his choice of contributions relating to countries outside America. However, if we cannot read about the Thames and the Trent, we can at any rate study here an illuminating paper on the Seine, the Meuse, and the Moselle.

Glacial action is another topic which has engaged much of Prof. Davis's attention, and it is interesting to mark in successive papers the growth of his opinion as to the importance of glaciers as instruments of rock-erosion. Whilst some interesting contributions to the discussion of this subject are found in the present volume, we miss his paper on 'Glacial Erosion in North Wales'—miss it probably because it was too late for insertion (having been published only last year), certainly not because it was unimportant.

Prof. Davis's name is generally associated with the idea of the "peneplain." Not that he originated that idea, but he emphasized it by giving a name to the special land-form. Little as we like the word and its companion "peneplanation," it rather seems as though, in consequence of their convenience, they had "come to stay." By a "peneplain" is meant a land-surface which has but faint relief, and which owes its comparative flatness to the long-continued operation of subaerial denudation: it is the penultimate geomorphic feature developed during a cycle of erosion. In this country, led originally by Ramsay, we generally regard such forms as plains of marine denudation, and probably few will be disposed to abandon the idea altogether, though many may desire to modify it. Subaerial denudation has so long been recognized here as the great agent of land-sculpture that there is surely no prejudice against the extension of its work to the partial production of low lands. On the other side, the peneplain theorist will hardly deny that the sea may have come in as a levelling agent in co-operation with rain and river and ice. After all, it is largely a question of degree. "It must be remembered," says Prof. Davis, "that the terms 'plain of marine denudation' and 'peneplain' are in nearly all cases hardly more than different names for the same thing."

It remains to add that the work is furnished with copious references to original authorities, a good Index, and numerous diagrammatic illustrations which are simple, bold, and expressive.

A Manual of Geometry. By W. D. Eggar. 2 parts. (Macmillan.)—The feature which distinguishes this Geometry Course from those in general use is the absence of complete formal proofs. Classes in which the book is used are expected to discuss each proposition in turn. Each boy is afterwards to write out the proof in a rough notebook, and, after this has been corrected by the master, a final copy is to be made in another book and kept for reference. By the time the student has worked through the two parts of the Manual he will have in manuscript all the propositions which are included in the schedule of the Cambridge Previous Examination.

The system is certainly well worthy of trial, although at first sight it seems to us to impose a great strain on school discipline and organization. As to details, we notice that there is a wealth of experimental illustration, among which the examples concerning the cricket-field strike us as particularly happy. The deduction method is frankly abandoned in the theory of parallels and of similar triangles with incommensurable sides. The proof of Euclid I. 8 is Euclid's, and Euclid I. 7 is assumed as an axiom. We cannot see the advantage of this course compared with the simpler one of taking I. 8 itself as axiomatic. It will be remembered that the Board of Education circular suggests that all the theorems concerning the congruence of triangles

should be treated experimentally. It will be a matter of interest to see how the opinion of teachers on this point crystallizes during the next few years.

Mr. Eggar's style is simple and clear, and he has put a great deal of information into his two little books, so that his system of teaching starts with everything in its favour. We wish it all success.

The House Fly: a Study of its Structure, Development, Bionomics, and Economy. By C. Gordon Hewitt. (Manchester University Press.)—The common house fly (*Musca domestica*), long endured in our houses as a nuisance—Kirby and Spence record that "the celebrated Italian Ugo Foscolo" called it one of his three miseries of life—is now proved to be a disease-carrier, and a serious danger to mankind. It is unnecessary to repeat the details which Dr. Hewitt has given in this excellent monograph of the avidity with which this insect makes the most of insanitary conditions to spread diseases, such as typhoid fever, anthrax, cholera, tuberculosis, ophthalmia, and plague, the dissemination of the first having been carefully studied during the recent Spanish American and Boer wars. Jackson in investigating the sanitary condition of New York (1907) stated that one fly was found to be carrying over one hundred thousand faecal bacteria. *Musca domestica* has now a more than entomological interest: it has become a subject for pathology.

Of its distribution Dr. Hewitt writes:—

"*Musca domestica* is probably the most widely distributed insect to be found; the animal most commonly associated with man, whom it appears to have followed over the entire globe. It extends from the sub-polar regions, where Linnaeus refers to its occurrence in Lapland and Finmark as 'rara avis in Lapponia at in Finmarchia Norwegiae integras domos fere replet,' to the tropics, where it occurs in enormous numbers."

The subject is, however, outside the interest of the general reader, though affording material for a philosophical study of mankind and human institutions as influenced by disease, and it may be remembered that a scholar recently advocated the view that the decline of Greece and Rome was primarily caused by the moral degradation due to malaria disseminated by gnats (Anophelines). The entomologist is thus shown that his science is not to be confined to the interests of nomenclature and taxonomy, and that by these methods he is only preparing the way for other investigators in fields of transcendent importance to man.

Of the book itself, it may be said that it is a model of its kind.

Popular Drugs. By Sidney Hillier. (Werner Laurie.)—The use of powerful drugs is now rendered so extremely easy by modern processes of manufacture and the latest methods of advertising that Dr. Sidney Hillier is justified in publishing a popular account of those most commonly employed. He deals with Stimulants—alcohol, tea, coffee, and cocoa; Sedatives—opium, tobacco, Indian hemp, mescal, and cocaine; Hypnotics, like sulphonal, veronal, and paraldehyde; and Pain-killers, such as antipyrin, phenacetin, and antikamnia, to mention only a few of a dangerous, but largely used group of substances. Holding no extreme views, he sets out in plain language and in a few pages the good and the bad aspect of each drug, illustrating the different points from his own experience as well as that of such recognized authorities as Sir Lauder Brunton, Dr. G. H. Savage,

and Dr. F. Hare. He appeals, therefore, to the intelligence rather than the prejudices of his readers, and any one who takes drugs to excess after reading his little book will sin wilfully and with a sufficient knowledge of the results of his action.

The book is well printed on excellent paper, and provided with a good Index. The proof-reading leaves something to be desired; and there is nowhere any indication of the date of issue.

RESEARCH NOTES.

In *The Philosophical Magazine* for this month Prof. Bragg returns to the question of the nature of the X rays, and tells us that his theory that they are not pulses in the ether, but, in his own words, "streams of discrete entities," has lately been gaining ground steadily. That in this is included his former assertion that the X rays are strings of neutral doublets appears from his rather meticulous statement a little later that he has "found it convenient to regard the X ray as a negative electron to which has been added a quantity of positive electricity which neutralizes its charge, but adds little to its mass." The article is unusually long, and much too long to summarize in a paragraph; but it may be said that it is soundly reasoned, and appears to dispose successfully of the ether-pulse theory of Stokes and Sir Joseph Thomson. It also deals with the arguments from polarization generally brought against Prof. Bragg's hypothesis, and declares that what is called "secondary radiation" is not secondary at all, but the original radiation in a slightly different form. "We may think," he says, "of the whole affair [he is speaking of the stream of rays shot off by the cathode of a Crookes tube against the anticathode] as the history of a small quantity of energy carried first in the X-ray bulb by a cathode ray, transformed into the energy of an X-ray, with perhaps further reconversions; frittered away while it takes the cathode-ray form, carried intact while it has the X-ray form, until finally it has all been spent." His theory certainly seems to fit all the facts of the case; and it is no objection to it that it bears a strong likeness to certain generalizations put forward on other grounds a few years ago. It should be noted also that Prof. Bragg accepts to the full the practical identity of the X rays with the Gamma rays of highly radio-active substances like radium.

In the same number is an article by Prof. Bragg's former collaborator, Dr. Kleeman, on 'The Shape of the Molecule,' in which he deals with the assumption hitherto made that the molecule is spherical. His view is that, instead of supposing the molecule to be a sphere, "we shall be nearer the truth in supposing it to be an oblate spheroid, of which he gives the ratio of the axis of the circular section to that at right angles to the same section." It would be interesting to know how this compares with the same measurements for the earth, and whether the molecule is or is not a copy in miniature of the planet on which we live. Other considerations have caused him to inquire whether the shape of the molecule changes with temperature, and he comes to the conclusion that it does so change, contracting with a rise of temperature, and—this seems to be a necessary conclusion—expanding again with a fall. If this be so, it would seem that it must be the inter-molecular spaces in metals which increase on heating, when the metal increases in

bulk, and that they correspondingly decrease on cooling. If this is so, what becomes of the ether contained in these spaces? and is there an outward rush of ether from a mass of cooling metal, or does it enter within the molecule?

Among other articles of special value in the same number is one by Mr. J. J. Lonsdale on 'The Ionization produced by the Splashing of Mercury,' from which it appears that, when mercury is dropped from a funnel upon an iron plate, the surrounding air is ionized with a large excess of positive ions over the negative ones, both kinds having for the most part a very small velocity, and that in this case also the existence of neutral doublets seems to be indicated if the height from which the drop is made be sufficient. There is also a very practical, though short description, by Prof. A. W. Porter and Mr. E. R. Martin, of some experiments made by them on the lagging of steam-pipes, from which we learn that the coating of a steam-pipe with asbestos in the usual way rather favours the escape of heat than otherwise if the pipe be of less than $\frac{1}{2}$ cm. external radius.

The *Compte Rendu* of the Association française pour l'avancement des sciences, held last year at Lille, has just come to hand, perhaps the most striking thing in it being the communication of Dr. Stéphane Leduc (of Nantes) on what he now calls "la croissance osmotique," which seems to be an extension of his former experiments (often referred to in these Notes) in artificial cytogenesis, or the production by chemical means of plant-like forms with all the powers of growth, assimilation, and some of the other qualities of living beings. Thus he mixes silicate of sodium and water in equal parts, and adds a small fragment of a crystal of sulphate of manganese. After it has been covered with distilled water and left undisturbed for 24 hours, a form so like a mushroom results that Dr. Leduc assured his audience that when taken out of the water it was thought by many who saw it to be a mushroom grown in the ordinary way. A somewhat similar mixture treated with chloride of calcium gives what resembles an ill-formed bivalve shell filled with a colloid or glue-like liquid; while a third mixture of the same kind to which different salts of sodium are added will, with the help of chloride of calcium, produce branched bodies strongly resembling madrepores. All this is, according to Dr. Leduc, the result of osmotic action across a membrane unequally permeable by different substances, while he does not think that the difference in the densities of the several fluids employed has any part in the matter. It must be by some such means, apparently, that the cells of living bodies are formed.

In the same paper Dr. Leduc shows, as it seems conclusively, that he has always given full credit to the work of Prof. Moritz Traube in the same field; and he complains that his papers have been rejected by the Académie des Sciences because they raise the question of spontaneous generation.

In last month's *Comptes Rendus* of the last-named Académie is a rather combative article by MM. G. Friedel and F. Grandjean, in which they assert that the "liquid crystals" announced by Dr. Lehmann are not crystals at all, and that the anisotropic liquids which he observed as exhibiting such peculiar polarization effects represent, in fact, a new state of matter, as different, they say, from the state of crystallization as from the ordinary isotropic liquid state. In a former article (*C. R.* of July 25, 1910) they made similar assertions, their position

being that the "flüssige Kristalle" of Dr. Lehmann are what they call "liquides à noyaux," while they would style his "fliessende Kristalle" "liquides à cônes." According to them, the optical phenomena noted by Dr. Lehmann are due to the light traversing several layers of liquid having different properties—three in the case of the "liquides à noyaux," of which para-azoxyphenetol is given as a type—and in no case is the double refraction of the true crystal established. One extraordinary peculiarity is that while the "liquides à noyaux" appear to be in perpetual movement, as is seen by the introduction into them of powders in suspension, the same is not the case with the "liquides à cônes," of which the azoxybenzoate of ethyl is given as the type. The authors' own theory of the matter is declared to be merely provisional, and it will be interesting to see Dr. Lehmann's reply before going further into it.

In the same month's *Comptes Rendus* is to be found the communication of Col. R. Bourgeois giving the result of the investigation that has been going on for some years, under the direction of the State, as to the alleged movement of the top of the Eiffel Tower. The method of determination seems to have been the comparison by three observers at different stations, first ascertained by triangulation, of the position of the lightning conductor at the top of the tower, the angles in each case being carefully taken and compared. It was found that the tower has a daily movement ranging within the limits of error from 3 to 17 cm., which is, according to Col. Bourgeois, due to the heat of the sun; and this movement is from east to west in summer, and from north to south in winter, which confirms Col. Bourgeois's theory. It would be curious to know if all buildings of similar construction behave in the same way, and whether it is due to anything else than the lengthening under heat of the supporting pillars on the side on which the greatest amount of sunlight falls. It is satisfactory to learn from the paper that last winter's floods in the valley of the Seine have had no effect whatever on the foundations, which were purposely sunk below the old bed of the river.

An article by M. Chantemesse and Dr. Borel in the current number of the *Revue Scientifique* deals in a sufficiently serious spirit with the outbreak of cholera in Western Europe which they seem to think is approaching. As they explain, cholera is a disease which can be only communicated by actual infection, that is to say, by the ingestion of water or other food which has been actually contaminated by the germs present in the dejecta of some one struck with the disease; but they are doubtless right when they assert that no ordinary precautions can completely guard against this. In the first place, the ordinary period of incubation being from one to six days, any one may have the disease for nearly a week, during which time he or she is a centre of infection, without knowing it. Moreover, it is now proved that some persons are virtually immune, the cholera bacillus having apparently no ill effect upon them, while they may yet be made the vehicle of its transportation to others not so happily constituted. The authors praise very highly the wise system of the Prussian Government, which, as a measure of precaution, brings intending emigrants from their Russian frontier to Holland and other ports in quarantine, and in what is virtually a sealed box. Yet Germany is now suffering from the threat of the disease nearly as much

as Holland, while it seems to have been warded off from Belgium. Among practical counsels, the authors of the paper recommend that boots and shoes, which often act as carriers of the microbe, should never be brought into the kitchen or any place where food is likely to be, and that flies should also be as rigorously excluded as possible.

In this connexion it may be noticed that the *Revue Générale des Sciences* for July 30th gives an easy mode of sterilizing water by the addition of 3 cg. of permanganate of potassium to the litre, to which should be added, after it has been left to stand for two or three hours, 4 mg. of resorcin.

M. Marcus Hartog writes to correct some inaccuracies which he says he observes in the account of mitokinesis appearing in these Notes for last month. It was meant to be suggested that M. Hartog claimed to be the discoverer, not of mitokinesis itself, but only of the method by which he supposes it to have come about, and we are sorry if we seem to have misrepresented him in this respect, or as in any way derogating from the credit due to the well-known work of Fol. As to other matters, we think the blame must be laid, as he suggests, on the excessively brief space into which M. Hartog's article was compressed in the *Comptes Rendus* of the Académie des Sciences.

F. L.

Science Gossip.

'CHRONICLES OF PHARMACY,' by Mr. A. C. Wootton, 2 vols., which is promised by Messrs. Macmillan in October, contains a good deal of curious information on the art of the apothecary.

The same firm are publishing some interesting contributions to anthropology: 'Melanesians and Polynesians: their Life-Histories Described and Compared,' by Dr. George Brown; 'Along the Old North Trail; or, Life, Legends, and Religion of the Blackfoot Indians,' by Mr. Walter McClintock; and 'Nigerian Studies; or, The Religious and Political System of the Yoruba,' by Mr. R. E. Dennett, author of that interesting book 'At the Back of the Black Man's Mind.'

MESSRS. REBMAN promise 'Phases of Evolution and Heredity,' by Dr. Berry Hart, who considers the chief theories in the field, and adds one of his own; and 'The Modern Treatment of Alcoholism and Drug Narcotism,' by Dr. C. A. MacBride.

PROF. H. F. NEWALL is publishing with the S.P.C.K. 'The Spectroscope and its Work,' a manual which embodies the most recent researches; while Prof. J. H. Poynting is writing for the same Society a book on 'The Pressure of Light' in the "Romance of Science Series."

MESSRS. GRIFFIN & Co. announce 'The Principles and Practice of Textile Printing,' by Dr. E. Knecht and Mr. J. B. Fothergill; 'The Principles of Bleaching and Finishing,' by Mr. S. R. Trotman and Mr. E. L. Thorp; and 'Electric Crane Construction,' by Mr. Claude V. Hill.

THE death in his 77th year is announced from Strasburg of the distinguished anatomist Friedrich von Recklinghausen. He studied at Bonn, Würzburg, and Berlin, and in 1872 became professor at the new University at Strasburg, after holding similar appointments at Königsberg and Würzburg. Many valuable discoveries in the field of patho-

logical anatomy resulted from his experiments and observations. He wrote extensively for scientific papers, and published a 'Handbuch der allgemeinen Pathologie des Kreislaufs der Ernährung,' and 'Die Lymphgefässe und ihre Beziehung zum Bindegewebe.'

THE suggestion that the bad weather of recent years would cause an increase in the size of glaciers has proved incorrect. Of the 61 Swiss glaciers which have been under observation, two only have shown any notable increase. The others have receded for the most part. A retrograde movement has also been observed in the French and Italian Alps, while in the glaciers of the Pyrenees a slight increase was noted. Of the 35 Norwegian glaciers which were measured, 10 only showed an increase, while 22 have receded.

WHEN D'Arrest's periodical comet (c, 1910) was detected by Dr. Gonnessiat at Algiers, as mentioned in *The Athenæum* last week, its brightness was only equal to that of a star of the fourteenth magnitude. According to M. Leveau's ephemeris it was nearest the earth two days before, on the 24th ult., and will pass its perihelion on the 16th inst. Its distance from us is now 0.67 in terms of the earth's distance from the sun, or about 62,000,000 miles. Next week the apparent place will be in the north-western part of the constellation Sagittarius, the comet still moving in a south-easterly direction, so that it will be best seen (if at all) in the southern hemisphere.

FINE ARTS

OUR LIBRARY TABLE.

Religion and Art in Ancient Greece. By Ernest A. Gardner. (Harper & Brothers.)—It is a little difficult to see what purpose Prof. Ernest Gardner proposed to fulfil by writing this little book. He quotes in his Preface Aristotle's remark about its being easy to fill in the details of anything of which the outlines are rightly drawn; but the form of the book—which is a volume of the publishers' "Library of Living Thought"—forbids him from even attempting the outlines of such a subject as the religions of Greece. Almost everything that he does say on the subject of the passage of the Greeks from fetishism to anthropomorphism—rather a sudden jump, by the way—from anthropomorphism to what he calls idealism, and from idealism to individualism and symbolism, might be said with equal point about many religions, and, while it hardly conveys any new idea to the student of the history of religions, is not very intelligible to the uninitiated reader.

He is more happy in the part of the book where he treats of the material representation of the Greek gods, and in particular of the sculpture into which the contemporaries of Phidias and Praxiteles translated their idea of the divine; and here he speaks not only with the authority of an expert, but also with much grace and point. Specially to be noted are his remarks about the "archaic smile" found on the earliest representations of Greek deities, and his just view that only those who have seen the actual work of the great Greek sculptors can judge of the effect that representations of their gods

must have had on worshippers. Whether he is equally right in supposing that "personification and symbolism," to use his own concatenation, are symptoms of the decay of religious faith, and that in work like the great altar of Pergamum "the figures of the gods no longer correspond to the belief in any real divinities," may be doubted, because it was exactly at this time that the human mind was beginning to imagine for itself "gods the friends of man, Merciful gods, compassionate," and thus paving the way for the success of monotheistic religions like Christianity and Mohammedanism. The book is written, it would seem, under the inspiration of a recent perusal of Prof. Brunn's 'Griechische Götterideale,' and perhaps it will appeal in the first instance to those who are unable, for lack of time or otherwise, to read that learned work.

THE second part of *The Louvre*, by Maurice W. Brockwell and Paul G. Konody (T. C. & E. C. Jack), carries on the story of Italian art from the Florentine School to that of the later Siennese, and thence to those of Umbria and Venice. The story is told with an almost breathless rapidity, but the authors have not missed any of the salient features, neither have they overlooked the researches of modern authorities, such as Mr. Berenson. A good many of our "gods" are thereby shattered, but the pictures remain, and at the end of another half-century there will probably be a still further redistribution of names. We do not much like the expression "churned-up reminiscences" (p. 46). The text is agreeably free from the hairsplitting theories which have been the death of many popular art-books.

ORIENTAL ARCHÆOLOGY.

Sumerian Administrative Documents from the Second Dynasty of Ur. By David W. Myhrman. (University of Pennsylvania.)—This, which forms the First Part of Vol. III. of Cuneiform Texts, the result of the publishing University's Babylonian Expedition, contains complete reproductions of 171 tablets (many, unfortunately, much mutilated) found during Prof. Hilprecht's excavations at Nippur. Most of them seem to have been records of accounts, but over thirty are "contract" tablets, the word "contract" being defined by Mr. Myhrman as meaning "a document recording a legal or business transaction, or some agreement between different parties, in regard to which a document is legally drawn up, signed, and attested." Those here translated deal for the most part with the purchase of slaves, precautions against their running away from their masters, and money-lending transactions. Thus we find one Sir-ka, slave of A-la-la, brought into court to swear that if he runs away he is content to be regarded as a *Ner-da*, which is explained as meaning one who is at the mercy of his master, or, in other words, outside the laws made for the softening of the horrors of slavery. There is also a curious account of the produce of an orchard, in which the total yield of a quantity of date-palms is set out in detail, due allowance being made for forty trees from which the dates have been stolen. As the date of this stated account is as the year in which the country of Zabsali was devastated, which we know from another tablet in the series was the work of a king called Gimil-Sin, the lawful king of the country, we seem to be dealing here with the suppression of a

rebellion. The money-lending documents are many of them dated during another devastation of the country, and provide for the exaction of interest at as high a rate as 30 per cent.

The value of such matters chiefly rests, as Mr. Myhrman admits in his introductory remarks, in the material they afford us for determining the lengths of the different reigns, and thereby of reconstructing, in skeleton form, the history of the country. The present volume was evidently written before the appearance of Mr. King's 'History of Sumor and Akkad' (for which see *The Athenæum* of June 25th last), inasmuch as Mr. Myhrman speaks of his 'Chronicles concerning Early Babylonian Kings' as his "latest important book." It is therefore satisfactory to find that on the whole Mr. King and Mr. Myhrman are in accord, Mr. King putting the beginning of the Ur dynasty here treated of at 2400 B.C., while Mr. Myhrman's estimate places it at "about 2408 B.C." By far the greater part of the tablets here published are completely dated by the years of the reigning king's name, and in this respect also Mr. Myhrman's conclusions, so far as they go, agree almost exactly with Mr. King's, the only exception being in the years of King Ibi-Sin's reign, which Mr. Myhrman puts at seven, while Mr. King thinks it possible that he may have reigned for two years longer. On the more general question of the date of Sargon of Akkad, Mr. Myhrman is also inclined to view with favour Mr. King's proposal to reduce it to 2500 B.C., although he suggests that the dates both of this king and his successor Naram-Sin "stand rather isolated." In all these matters it is probable that Science—meaning thereby exact knowledge based upon ascertained fact—has not said her last word, and that when the present passion for reducing all ancient records to the lowest dates possible has somewhat abated, it may come to be again thought that Nabonidus had more material at his disposition for forming a right conclusion than modern Assyriologists.

It only remains to say that the present volume is very carefully written and produced; that it contains, besides the reproductions above noticed, twelve plates giving half-tone illustrations of the most important of them; and that it is in every way a credit to American and Swedish scholarship. It seems to have been published at the expense of Mr. Eckley Brinton Cox, one of those wisely beneficent rich men of whom America possesses an apparently unlimited supply; and it is doubtless due to his intervention that Mr. Myhrman has been taken from his duties as Teacher of Semitic Languages at the University of Upsala to write it.

A Guide to the Antiquities of Upper Egypt. By Arthur E. P. Weigall. (Methuen & Co.)

—A guide-book by one of the Inspectors under the Service des Antiquités is in itself an innovation; but we by no means say that the way in which the idea is here carried out does not justify it. Mr. Weigall's aim seems to have been to produce a work somewhat fuller, and more suitable for the reader with a modicum of archaeological information, than the more popular works of Murray and Baedeker, and speaking generally, we think he has succeeded in doing so.

Nearly half the book is devoted to the neighbourhood of Luxor, where Mr. Weigall is stationed; but in scope it extends from Abydos to Wady Halfa on the Sudan frontier, and we are assured in the Preface that everything here set down has been actually written on the spot, and is the result of "careful

and prolonged personal observation and thought." Only one small map is given, but the plans, of which the volume contains nearly seventy, are both good and clear, and will much help the understanding of the monuments by the intelligent tourist. The chronology adopted is that of Prof. Breasted, and puts, in our opinion, the date of the beginning of the United Monarchy a good deal too low; but this is a disputed point on which the reader who wishes to go further will soon learn to judge for himself. Altogether, with this and Mr. G. C. Pier's 'Inscriptions of the Nile Monuments' (see *The Athenæum* for May 7th last) in his hand, in addition to the ordinary guide-books, a tourist of ordinary education with leisure and money, although entirely unversed in the Egyptian language, can form a much clearer idea of the purport and objects of the monuments of the Upper Nile than he is likely to acquire in any other way.

The notice printed on the publishers' cover seems to have made a slip in speaking of "the famous ruins in his [Mr. Weigall's] charge" as including, among other places, Abydos. Without going into the domestic arrangements of the Service des Antiquités, we may say that Abydos is in the Inspectorate of the able and courteous M. Lefèvre, and we have not heard that he has resigned his position.

THE TURNER BEQUEST.

The National Gallery: a Complete Inventory of the Drawings of the Turner Bequest: with which are included the Twenty-Three Drawings bequeathed by Mr. Henry Vaughan. Arranged chronologically by A. J. Finberg. 2 vols. (Stationery Office).—We have had to wait for several decades for a methodical inventory of the Turner drawings which passed to the nation after the great painter's death. "It is now hoped," says the Director in a well-considered Introductory Note, "that the nation will enter more fully into the possession of this great heritage, and will learn duly to appreciate its unique value. There is nothing like it anywhere in the world."

Mr. Finberg, who was invited by the Trustees of the National Gallery in April, 1905—when there was no Director—to undertake an arrangement of the Turner Bequest and to draw up an Inventory, summarizes in a long historical and explanatory Preface the official attitude during the past fifty years. He points out that Turner's pictures, drawings, and sketches which were in the artist's possession at his death were given "for the benefit of the Public," to be "retained by the Trustees for the time being of the National Gallery." He maintains that "no conditions were attached to this gift." This we believe to be a misleading statement, at least as regards the pictures, in view of the passage from one of the codicils which we lately quoted (*Athenæum*, July 23) to the effect that "the gift or offer of the finished pictures" was to be "null and void and of none effect" unless the Trustees provided a room to be called "Turner's Gallery" within ten years of the artist's death. As the Court of Chancery decided that "all the pictures, drawings, and sketches by the testator's hand, without any distinction of finished or unfinished, are to be deemed as well given for the benefit of the public," it is literally true that no conditions were attached by the Trustees of the National Gallery of this gift; but it is idle for Mr. Finberg or any one else to argue that "no conditions

were attached to this gift" by the painter when drawing up his will and five codicils.

We are not reminded in this Preface that in 1861 a Select Committee of the House of Lords was appointed "to consider in what manner the conditions annexed by the will of the late Mr. Turner, R.A., to the bequest of his pictures to the Trustees of the National Gallery can best be carried out," nor that the Committee advised the instant removal of them from South Kensington to the present National Gallery, the result being that in October of that year—that is, within ten weeks of the tenth anniversary of the artist's death—they were transferred to Trafalgar Square, and tablets with the words "Turner's Gallery" were inscribed on the walls. The full details are given in the National Gallery Annual Report of 1862.

There is much interest in Mr. Finberg's statement that, "in order to prevent the inclusion in the gift of any works not from Turner's hand," Sir Charles Eastlake, P.R.A., and Mr. J. P. Knight, the Secretary of the Royal Academy, were authorized to make a selection, and that they eventually selected and accepted as authentic

Finished pictures ...	100
Unfinished pictures, including mere beginnings ...	182
Drawings and sketches in colour and in pencil, including about 300 coloured drawings ...	19,049
	19,331

A more critical examination, however, has enabled Mr. Finberg, with outside assistance, to devote thirty pages of vol. ii. to an 'Appendix of Doubtful and other Drawings.' Thus, with the aid of Mr. C. Mallord W. Turner, he has proved beyond doubt that the drawing of 'Margam Priory,' which had long been exhibited as a work by Turner, is in reality by Michael Angelo Rooker, A.R.A., and is therefore to be classified at least among doubtful drawings. It may well have been purchased by Turner on the second day of the Rooker Sale, the date of which (April 30th, 1801) might have been given. We should, however, be surprised to find, as is here maintained, that the British Museum, which is notoriously weak in regard to sale catalogues of even recent times, possesses a priced catalogue.

Again, it has been discovered that a 'Sketch at Glasgow' is not by Turner, but by his friend and early rival Thomas Girtin (No. CCCLXXXIX. 11).

Ruskin marked 124 parcels with the cipher "M," which stood for "Middling," and inscribed 108 parcels "O," signifying "bad" or "rubbish." Altogether about 1800 of the sketches and drawings have hitherto been exhibited to the public.

With the help of leading collectors and critics, Mr. Finberg has been able to solve many strange problems; to identify a large number of places visited by Turner; and in certain cases, by drawing up a map of the places sketched, to satisfy himself as to the order in which the great painter may have seen them. This especially applies to the contents of the Matlock Sketch-Book of 1794. Unfortunately, only one of these sketch maps is here reproduced, but it is, doubtless, one of the most interesting, as it indicates the places to which Turner went during his first Continental tour in 1802; it includes the country round Paris, and extends as far south as Grenoble, and as far east as Zurich.

The plan of the Inventory on a chronological basis, and the use of an asterisk to denote that certain dates are only approximate, and of italics for the quotation of

Turner's own notes, which are at times almost indecipherable, are to be warmly commended.

The first entry is that of the ink outline of 'Folly Bridge and Bacon's Tower' (No. I. A), now exhibited in Room X. at Millbank. The Inventory states that it is a "copy of a steel engraving by J. Basire," but it might have been pointed out that there were three engravers named James Basire working in London in the eighteenth century. The 'Folly Bridge' is signed and dated "W. Turner, 1787," and so lends colour to the theory, long ago propounded, that he was known in the Academy schools as William Turner; but the signature on the water-colour of a 'House among Trees,' also executed by him at the age of twelve, takes the precocious form of "J. M. W. Turner, Esq."

Mr. Finberg has recently discovered that the pencil outline of 'St. Vincent's Tower, Naples,' of the same year, is adapted from an aquatint by Paul Sandby. This is only one of the countless instances of the brilliant results attained by Mr. Finberg's persistent and exemplary research.

Much light is thrown on Turner's private affairs by the strange entries in the so-called 'Finance Sketch-Book' (No. CXII.), from which we learn that in 1810, when he was thirty-five years of age, he was worth 11,000*l.*; it seems likely that he never kept a banking account, at least during the earlier part of his life, but bought and sold stock as circumstances demanded. In the 'Old London Bridge Sketch-Book' are many interesting details in regard to the payments presumably made by the Royal Academy in 1819, and it appears that four years later 24*l.* 12*s.* was paid to Cuff for wine, and a sum of 10*l.* 0*s.* 3*d.* is entered as "for Refreshments."

That Turner appreciated favourable notices in the newspapers is shown by the entry, under date of April 31 (*sic*), in the 'Hastings Sketch-Book' of 1809-11, in regard to the 'Mercury and Hersé.' It is almost unpunctuated, and reads:—

"Highly as we thought of Mr. Turner's abilities he has far exceeded all that we or his most partial admirers could expect from his powers. We will not attempt to describe this admirable picture but we can confidently recommend it to the attention of our readers as one of the most excellent efforts of the artist."

The curious spelling and the puerile attempts of the great painter as a would-be poet have already been indicated in these columns (*Athenæum*, Sept. 26, 1908) in a notice of the Turner relics belonging to Mr. C. Mallord W. Turner, but the entry in the 'Swans' Sketch-Book of 1798 is noteworthy:—

Tell me Babbling Echo why
Babbling Echo tell me why
You return me sigh for sigh
When I of slighted love complain
You delight to Mock my Pain.

2.

Bold intruder Night and Day
Busy ^{sensor} tell tale hence away
Me and my care in silence leave
Come not near me while I grieve.

The 'Dolbadarn Sketch-Book' of 1799 contains a "List of Clothes" which includes "5 colour'd Waistcoats, 4 Waistcoats—white, 4 Underwaistcoats and 1 Black Waistcoat," and so suggests that Turner paid some attention to his dress while sketching in Wales and struggling with the elements of French grammar.

A 'List of Sub-sections in the Present Arrangement,' a 'List of Sketch-Books

arranged according to the Old Schedule Numbers,' and 'Index of Names of Pictures,' and a 'Topographical Index' complete a thorough and admirable piece of work, but we feel that an alphabetical list of the sketch-books should have been completed. Without it one is obliged to hunt through the greater part of the 1,300 pages which the two volumes contain in order to find the 'Guards' Sketch-Book, the 'Lausanne' Sketch-Book, or that illustrating the First Midland Tour.

The sketch-book labelled by Turner 'Studies in the Louve' (*sic*) is very entertaining, especially in regard to Titian's 'Death of Peter Martyr,' which was in Paris in 1802. The composition had a profound effect on Turner when he painted his 'Venus and Adonis,' which was in the Quilter Sale two years ago. The remarks he makes on the 'Portrait of Cardinal Benvolutini' (?) afford no clue to the identity of the picture, which suggests the name of Cardinal Bentivoglio, whom Van Dyck painted; but an examination of the Louvre Catalogue for 1802 does not solve the difficulty.

There are a few trifling typographical errors on p. 281, p. 385, and p. 483. The reference on p. 52 to a water-colour of the 'Cascade, Hampton Court,' should be to p. 49, not p. 5.

Mr. Finberg has accomplished his task, as the National Gallery Annual Report justly says, "with extraordinary care and skill," but almost complete neglect for many years cannot be cancelled by the temporary assistance of an outsider, and it is well to lay stress on Mr. Finberg's statement that, in his opinion, "the work which is represented by the present publication must on no account be regarded as anything more than a beginning or first instalment of the task of putting the drawings of the Turner Bequest into proper order, and making satisfactory arrangements for their preservation and public use."

FLEMISH ART AT BRUSSELS.

THE exhibition of Flemish seventeenth-century art now being held at Brussels is certainly the most important event in the art-world this year. It is not limited to paintings, but also includes coins and medals, sculpture, drawings, engravings, tapestries, armour, ecclesiastical ornaments, and documents. A special feature is the suite of six rooms containing furniture of the period which helps one to form an appreciation of the easy and cultured circumstances in which the Fleming lived at that period.

It is, however, the representative collection of pictures that forms the outstanding feature of the exhibition, the *clou* of which is the magnificent selection of Rubens sketches hung in Room III. Foremost among these is the fine 'Design for a Triumphal Car' for the celebration of the victory of Calloo of 1638. It is drawn in pencil and heightened with colour, and bears many notes and directions in ink by Rubens as to the execution of the finished picture. Even the *pentimenti* seen in the drawing of the right arm of Providentia, driving the car, reveal the masterly touch of the great Fleming. This panel is one of several lent by the Antwerp Museum. Other noteworthy sketches are the 'Purgatory' (376), the 'St. Peter and St. Paul' (378), the 'Approaching Storm' (403), the 'Fall of the Angels' (360), and the 'Wise Government taming Rebellion' (351). The last of these is a sketch for the Whitehall ceiling, and is

lent by Baron A. Oppenheim of Cologne. All of them, like the four 'Saints,' which were made as sketches for the ceiling of the Jesuit Church at Antwerp about 1620, and are lent by the Gotha Museum, are very slight in handling, yet powerful in line and forceful in colour. This remark certainly does not apply to the 'Triumph of the Eucharist' (294), a puzzling panel lent by a private collector. One of the most striking contrasts in the exhibition is afforded by the fine sketch (303) from the Berlin Gallery, which in its exuberant spirit and masterly swing far surpasses the large finished picture (347) lent by the church of St. Augustine at Antwerp.

The whole range of the art of Rubens may here be studied, from the early 'Cock and the Pearl' (348), which was painted in Rome in 1605 for the German doctor Hans Faber, down to the very late 'Portrait of the Painter' (318) from the Vienna Gallery. On some of the hundred and twenty-two pictures unreservedly given to Rubens by the compilers of the catalogue—who state that attributions are indicated by owners on their own responsibility—the master has done little, if any, work. Thus it is difficult to accept the 'Ethiopian Mage' (370) and the 'Christ carrying His Cross' (309). Indulgence may, however, be granted for the lifeless and uninspired character of the portraits of the 'Archduke Albert' (290) and the 'Archduchess Isabella' (291), as they were not painted until the 'Joyous Entry' of the Cardinal Infante Ferdinand into Antwerp in 1635, when the originals were already dead. Two portraits of the Cardinal Infante are exhibited. The one (324) which is lent by Mr. J. Pierpont Morgan was shown at the Old Masters in 1902, shortly after its purchase from the Paris dealer Sedelmeyer, who sends a small oval picture (313) of the Cardinal Infante as a young man of feeble character.

The Cassel Gallery contributes its 'Flight into Egypt,' a small panel of 1614. It is fully signed and dated, and reveals the influence of Adam Elsheimer, whose contemplative mood accords with the subject which Rubens here paints with such restraint. The 'Wild Boar Hunt' (402) was exhibited at the Old Masters last winter, but is not seen to advantage in this brilliant company, where its shortcomings are more clearly revealed than was the case at Burlington House. The colours in the rather early 'Madonna of the Work-Basket' (380) are somewhat harsh; but if it is studied in connexion with the 'Holy Women at the Tomb' (322) of 1620, lent by Count Czernin of Vienna, and the many later works here shown, it is easy to see how in time Rubens learnt to employ a more subtle yet more vivacious scheme of colour. No large canvas at Brussels contains such robust and vigorous brushwork as distinguishes the 'March of Silenus' in our own National Gallery. In this exhibition, as perhaps in no previous one, are revealed Rubens's remarkable versatility, vivid imagination, and ability to paint equally well portraits, landscapes, and religious, allegorical, and mythological subjects, on either small panels or vast canvases, although he frequently availed himself of the services of his pupils for his larger pictures. His was a master mind and a master hand, while his powers as a teacher were no less remarkable.

The work of his best and most distinguished pupil, Van Dyck, is equally well represented in the majority of the hundred paintings assigned to him. The earliest of these is certainly the 'St. John the Evangelist' (161). It is exhibited by Messrs. Dowdeswell, and has never been seen before.

It dates from 1615, and must originally have formed one of the well-known series of half length figures of Christ and the Apostles. Others are now in the Dresden Gallery, in the La Caze Collection of the Louvre, in the Hermitage at St. Petersburg, and in the Gigoux Bequest at Besançon; while the remaining four have long been included in the collection of Lord Spencer at Althorp. The whole series was shown at Antwerp in 1615, when Rubens was so impressed by them that he sought the acquaintance of the young painter, who in the same year entered the studio of the great Flemish master.

How closely the pupil, who was an accomplished painter when little more than a boy, approached his master about 1620 is unmistakably demonstrated in the 'St. Martin dividing his Cloak,' which had long hung in the Rubens Room at Windsor before it came to be recognized as the work of Van Dyck. A picture of the same subject, and differing only by the omission of the woman with two children in the right background, has been sent to the Exhibition from the church at Saventham. Further interest attaches in this connexion to the small copy by Géricault in the Brussels Museum.

To this early period belongs the 'Portrait of a Lady and Child' (141), which has been held to represent Marie Clarisse, wife of Jan Woverius, and is lent by the Dresden Gallery, as well as the 'Portrait of Jan Wildens' (131) from the Vienna Gallery. Van Dyck must also have painted the 'Portrait of Snyders, his Wife and Child,' during the same Early Flemish period, before his departure in 1621 for Italy. This magnificent group is lent by the Tsar of Russia, and serves to remind us of the heavy loss sustained by this country through the sale to Mr. H. C. Frick of New York, a few months ago, of the 'Portrait of Snyders' which had long hung in the collection of the Earl of Carlisle at Castle Howard, where it is now replaced by an inferior copy.

Mr. Morgan's 'Marchesa Spinola and her Daughter' (110) is one of the most imposing full-lengths of Van Dyck's prolific Genoese period, and so slightly antedates the 'Anna Wake' (99) and the companion portrait of 'Peter Stevens' (98) which are contributed by the Hague Gallery. The latter picture has frequently passed under the ambiguous title of 'Sir Sheffield.' No less powerful in treatment are the 'Christ on the Cross' (94) from a church in Mechlin and the 'Elevation of the Cross' (103), which, in spite of its size, was stolen some two years ago from the church of Notre Dame at Courtrai, but was returned unhurt. The full-length 'Portrait of Robert Rich, Earl of Warwick' (109), lent by Mr. Morgan, and the very late 'Martin Pepyn' (155), lent by the Antwerp Gallery, testify to the wonderfully prolific talent of Van Dyck; but the 'Mrs. Butkens and her Child' (122), the 'Duchesse de Croy' (168), and the 'Earl of Northumberland' (173) hardly deserve to pass as his work. The latest picture by him in this Exhibition is the very impressive and deservedly popular 'William II., Prince of Orange, and his Bride, Mary Stuart' (149), from the Amsterdam Gallery. There is no straining after effect, no attempt to make a sensational appeal to the eye of the spectator in this and many other portrait groups here shown. The Exhibition does not include some of the finest of Van Dyck's works which England possesses; thus nothing is lent by Lord FitzWilliam or Lord Spencer.

Although the two greatest painters to whom Flanders gave birth at the end of the sixteenth century deservedly form the chief

attraction, the art of their brilliant, but less distinguished contemporaries is suitably represented. How ridiculously flattering is the nickname of "the little Van Dyck" sometimes given to the mediocre painter Gonzalez Coques was perhaps never more amply demonstrated.

One or two of the twenty-five pictures assigned to Adriaen Brouwer have but slight claim to recognition; and the 'Cottage by the Sea' (19) is loose in handling and one is not surprised that it formerly passed as the work of Jacob van Ruysdael. On the other hand, the 'Shepherd' (32) from the Kaiser Friedrich Museum is a superb example of Brouwer's art, and bears his monogram; while the 'Politicians' (27) from a private collection in Paris has long ago been published in 'L'Art Flamand.' The 'Rixe' (74), by Brouwer's boon companion Craesbeeck, is one of the most revolting pictures possessed by any public gallery; but the 'Christ before the People' (65) is a characteristic example of an artist whose pictures are in this Exhibition given unusual, one might almost say undue, prominence, several of them being signed with the initials "C. B." The 'Four Studies' (71) are clearly based on the art of Brouwer, and the 'Studio of the Painter' (72) shows Craesbeeck almost at his best.

Some of the thirty-six works accredited to Jordaens are coarse in treatment, a remark which certainly does not apply in the case of the 'Catherine van Noort' (241), which comes from the collection of Mrs. Fleischmann.

A few very fine examples of the art of David Teniers the Younger are shown, and the best of these thirty-eight pictures is the 'Landscape with Men Fishing' (466), which passed from the Koningswater Collection into the Berlin Gallery. The fruit-piece (434) exhibited by Mrs. Stephenson-Clarke is perhaps the best of the fifteen pictures credited to Snyders; and the art of Cornelis de Vos is admirably exemplified in the 'Lady and a Child' (509) from the collection of Sir George Donaldson, and in the 'Gentleman and Lady' (504) which is lent by the Berlin Gallery. One of the most remarkable features of the exhibition is the admirable selection of three large landscapes by Jan Siberechts, only one of which comes from a public gallery. Care has been taken to include typical examples of gallery-interiors, but an archaeological interest rather than an æsthetic one will be aroused by the studied effects of Willem van der Haecht and H. van Duyn.

The critical remarks of the compilers of the catalogue might have been more ample, and it is somewhat disconcerting to find the names of lenders of pictures incorrectly rendered. Thus we have "Lord Aldenhand" for Lord Aldenham, "Mrs. Heischman" for Mrs. Fleischmann, and "Mr. Fr. Cook" for Sir Frederick Cook; while we are told that the equestrian portrait of 'Philip II.' came from the collection of the "Duc de Shutherland, Erenstham Hall," instead of from Trentham. In a catalogue of this importance one might reasonably have expected to find an Index of Contributors as well as a Subject Index, while a Chronological table of the exhibited works of Rubens and Van Dyck would have been of the greatest assistance to the general public. Indeed, the exemplary catalogue compiled for the Exhibition of Flemish Primitive Art held at Bruges in 1902 might with advantage have been followed here.

It is, of course, a misnomer to describe this Exhibition as one of *Belgian* seventeenth-century art. M. W. B.

Fine Art Gossip.

THE death of Mr. William Holman Hunt on Wednesday last removes another of the great Victorians who have left their mark on the history of the time. He had reached the age of 83, and got beyond the exercise of that strenuous work which was the mark of his character. In 1905 he gave the world in 'Pre-Raphaelitism and the Pre-Raphaelite Brotherhood' an account of the movement which passed through much obloquy to a leading place in English art. If his history was coloured by his own views—it did not agree with that of our late critic F. G. Stephens, another member of the P.-R. B.—he could certainly claim to be the fullest and the steadiest representative, throughout a long life, of the ideas of the Brotherhood.

THE force of that movement is now spent, but the sincerity, earnestness, and assiduous study of Holman Hunt will remain an abiding example. He regarded art as a high calling, and he was uninfluenced by the clamours of commerce, which a greater artist associated with him could not resist. As an exponent of religious art he stands with Watts above all his contemporaries.

At the Walker Art Gallery, Liverpool, the autumn exhibition, devoted to modern art, will open on the 19th inst. The private view is fixed for the 17th.

PROF. ADOLFO COZZA, whose death took place recently at Rome in consequence of a fall from a scaffold while he was engaged in painting the frescoes on the ceiling of the International Agricultural Institute, was an artist of considerable talent. His best work was perhaps accomplished in the interests of archaeology. The rearrangement of the Naples Museum was undertaken by him, and he furthered the excavations at Pompeii. Together with Henry Stevenson, he carried out the exploration of the catacombs of Bolsena, which led to the discovery of the Hypogeum of St. Christina. He wrote a history of the port of Ostia.

DR. H. N. HARRINGTON has completed his description of the etched work of Sir Francis Seymour Haden. The title of the book will be 'The Engraved Work of Sir Francis Seymour Haden, P.R.E.: a Descriptive and Illustrated Catalogue,' and it will be issued in a handsome quarto, in a limited edition. By special permission of the artist's executors, it will be illustrated with 250 plates, representing virtually the whole of his etched work. The book will be published by Messrs. Henry Young & Sons of Liverpool.

MESSRS. MACMILLAN announce 'An Illustrated History of Emma, Lady Hamilton,' by Mrs. Julia Frankau, in two volumes and a limited edition, with thirty reproductions of famous pictures.

MUSIC

THE WEEK.

THE GLOUCESTER MUSICAL FESTIVAL.

THE hundred and eighty-seventh meeting of the Three Choirs opened at Gloucester Cathedral on Tuesday morning, and, according to long-established custom, with Mendelssohn's 'Elijah'; the oratorio was,

indeed, first performed there in 1847, the year after its production at Birmingham. So long as charity benefits, the promoters of these festivals will not remove it from the place of honour which it now holds. The principal soloists were Mesdames Gleeson-White and Ada Crossley and Messrs. John Coates and Frederic Austin. Mr. Gervase Elwes was announced, but, owing to an attack of laryngitis, was unable to sing. The tone of the choir is exceedingly good, and the voices are well balanced.

In the evening the programme opened with a 'Fantasia' on a Theme by Thomas Tallis for string orchestra, composed by Dr. Vaughan Williams, who has treated the strong theme by the old master with marked ability. His music is well in keeping with the period at which Tallis flourished, and the quaint harmonic progressions and the sombre orchestral colouring proved doubly striking in the stately Cathedral. Dr. Vaughan Williams himself conducted.

The solemn music, however, somewhat spoils the effect of the opening of 'The Dream of Gerontius' which followed. Of two slow serious movements in succession the latter is bound in some degree to suffer. In spite of this, the rendering of the 'Dream' was deeply impressive. Mr. John Coates's reading of the tenor music was strong, and his declamation admirable. Yet the mood was not so absolutely devotional as recently at Newcastle. Miss Phyllis Lett sang the "Angel" music remarkably well, only with just a tinge of over-sentiment. Mr. William Higley gave a forcible delivery of the "Proficiscere, anima Christiana," and the "Agony" solo with unexaggerated earnestness.

On Wednesday morning the first number on the programme was Sir Hubert Parry's motet 'Beyond these Voices there is Peace,' in which the soli were taken by Madame Gleeson-White and Mr. Plunket Greene, the composer conducting. The work, which, by the way, does not represent the composer at his best, was produced, we believe, at the last Worcester Festival.

Sir Edward Elgar's Symphony in A flat followed, and it was given splendidly under his direction. After many hearings of the music and under many able conductors, among whom the composer certainly ranks, we feel that while all the movements are clever and interesting, the two middle ones show the strongest inspiration.

The second part of the programme opened with a Concerto for organ and orchestra by Dr. Basil Harwood. Berlioz spoke of the antagonistic nature of the two forces, and there is much point in his objection to works of the kind. The one in question, the solo part of which was admirably played by the composer, is, however, a very good specimen. There is excellent writing in the opening movement, and the Adagio is notable for charm of melody and grace. The Finale at first hearing appeared less interesting.

One of Brahms's most poetical works is the 'Rhapsody' for contralto, male chorus, and orchestra. Miss Mildred Jones sang the solo with marked earnestness, and if there were uncertain moments, it must be remembered that the part is by no means easy. The chorus sang well.

For recitation the Lord's Prayer is effective, but the words do not readily lend themselves to a musical setting; such treatment seems rather to weaken them. The Prayer has been set as an unaccompanied motet by Dr. C. Lee Williams with skill, restraint, and good effect musically, and the rendering, under the composer's direction, by the choir was smooth and devotional. As last number came 'By the Waters of Babylon,' for soprano solo, chorus, and orchestra, by Hermann Goetz. The composer's rarely heard opera 'The Taming of the Shrew' is a delightful work, but there is something very formal and uninspired in his setting of this Psalm. Madame Gleeson-White, who sang the solo part, was not in her best voice.

The evening concert took place in the Shire Hall, which has been enlarged and provided with a gallery, thanks to the generosity of Sir Hubert Parry. It was therefore fitting that he should be worthily represented on the programme; and this was effected by his 'Ode to Music,' written for the opening of the concert hall of the Royal College of Music. The four stanzas of Mr. Arthur Benson's poem give opportunity for music of varied character. In the first two sections there are light, graceful strains, while here and there realistic effects, introduced with skill and ease, add to the charm. The third section is appropriately solemn, directness and dignity being the special characteristics of the final section.

Herr Kreisler gave an altogether admirable rendering of Saint-Saëns's attractive Rondo Capriccioso. Of the rest of the concert we can only record this week a highly successful performance of Dr. Herbert Brewer's clever and taking 'Summer Sports,' a suite for chorus and orchestra.

Between the parts an address in album form, containing the signatures of the Mayor and Corporation of the City of Gloucester, was presented to Sir Hubert Parry, who, in his earnest yet at times humorous reply to the speeches of the Mayor and the Chairman of the County Council, referred to Dr. Brewer's great service in raising subscriptions for the fine organ which has been erected in the enlarged hall.

Musical Gossip.

ROSSINI'S 'Il Barbiere di Siviglia' was selected for the opening performance (last Thursday week) of the Italian company at the Kingsway Theatre. This opera is now ninety-five years old, but the Lesson scene, which offers to the *prima donna* opportunity of introducing a showy song, accounts only in some measure for the continued success

of the work. It is an *opera buffa*, and the comic part must not be given in too formal a manner. The clever actors at the Kingsway fully realized that they had an important share in the re-creation of the piece, so that the performance was full of life and merriment. Mlle Isabella de Frate, who has a bright, flexible voice, impersonated Rosina effectively. MM. Franco de Gregorio, Luigi Lucenti, and Talamanca, the Almaviva, Don Basilio, and Don Bartolo respectively, were very good; while M. Gaetano Rebonato, the Figaro, both by his singing and acting added notably to the success of the evening. M. C. de Macchi conducted with intelligence and vivacity.

On the following Tuesday evening the part of Rosina was taken by Miss Lydia Obrée. Her voice is bright, and her vocalization excellent. She created a very good impression.

A NEW 'Fantasia on English Folk-Songs,' by Dr. Vaughan Williams, was brought forward at the Promenade Concert at Queen's Hall on Thursday of last week. It has for sub-title 'Studies for an English Ballad Opera,' the composer being a warm supporter of the proposition that English opera should be established on a folk-song basis. Into his score, which is interesting and effective, Dr. Vaughan Williams has woven phrases of two folk-tunes, one of which is 'I'm Seventeen Come Sunday,' and the music impresses by reason of its straightforwardness, vigour, and absence of artifice.

THE Suite for orchestra based on M. Alfred Bruneau's 'L'Attaque du Moulin,' performed on Tuesday evening, proved very attractive. It is in three movements, the first, marked 'Prelude and Lied,' containing a beautiful broad melody, of which much use is made. The "Lied" is the song of the German sentinel. In the second movement, 'La Guerre: la Forêt,' the attack on the mill is vividly depicted, after which the touching melody of Dominique's "Adieu, forêt profonde," is heard, thus providing the required contrast. The tragic ending of the opera is not referred to in the final movement, which is of bright and cheerful character, and deals with the betrothal of the miller's daughter to Dominique in the first act. Some of the choruses of the villagers are effectively introduced, and the music generally is engaging. The Suite was admirably played, and it contains so much that is picturesque and effective that it ought to be heard in many places.

THE twenty-fourth season of the twelve Subscription Orchestral Concerts at Edinburgh, which opens on November 6th, will be under the direction of M. Emil Mlynarski, conductor of the St. Petersburg Imperial Russian Society, except the concert on January 30th, which will be conducted by Court Capellmeister Michael Balling, who was invited immediately after his successful production of the 'Ring' at Edinburgh.

THE first prize in the Rubinstein competition has been won by E. Frey, who is of Swiss nationality. The sum of 200*l.* is divided, one half being given to the best composition, the other to the best pianist, and of course sometimes one candidate wins the whole sum. There were in all thirty-six candidates, but at the last moment M. Glazounoff, Director of the St. Petersburg Conservatoire, received an order from the Minister of the Interior not to admit any candidate professing the Jewish faith, even though of Russian nationality. In consequence of this MM. Otto Neitzel, Hollaender

of Berlin, and Perger of Vienna, declined to act as jurymen. The decision seems, indeed, particularly hard, as Rubinstein himself was born of Jewish parents.

'THE ROMANCE OF THE FIDDLE,' which E. van der Straeten is publishing with Messrs. Rebman, is a study of the development of the instrument and the earliest executants.

PERFORMANCES NEXT WEEK.

First Evening Concert, 7, Queen's Hall.
Mon.-Sat. Promenade Concerts, 5, Queen's Hall.

DRAMA

HIS MAJESTY'S.—*King Henry VIII.*

BEYOND question 'Henry VIII.' must be regarded as, and was intended for, a pageant—an historical masque. There are the elaborate stage-directions to show the importance the playwright—whoever he was, Shakespeare or Fletcher, or, as is more likely, both—attached to the spectacular side of the piece. We can hardly be wrong in accepting the suggestion that this "history" was designed for some such Court festivities as those which graced the marriage of James's daughter, the Princess Elizabeth. At any rate, so loosely strung a series of episodes can only by a polite fiction be styled a play. Of plot, as ordinarily understood, there is none; nor do we obtain even that concentration of interest which Shakespeare often secures by means of a unifying character. Here we can really fix on no central figure. The action shifts from person to person. Our attention is solicited first for Buckingham, then for Wolsey, and again for Queen Katharine; but one by one these are dismissed from the stage, and we are left at last in the none too pleasant society of the King, whom, because he remains in evidence throughout the story, it would be preposterous to think of as affording any but an artificial unity to the scenes in which he appears.

No, here we have a pageant, and therefore the modern manager who presents the piece has every justification for making his revival an occasion for the display of gorgeous colour and fine spectacle. Sir Herbert Tree's record in the matter of the pictorial beauty of his Shakespearean productions stands deservedly high, but he will have a difficulty in bettering the combined splendour and good taste which mark his setting of 'Henry VIII.' Once more the England, or rather Court, of King Henry's day seems to take life as we watch the costumes and stage pictures, the pomp and the revels, which are exhibited behind the footlights at His Majesty's, and the artistic restraint observed is as noteworthy as the splendour. There are imposing sets in this revival, notably those of the River Gate and the Cardinal's banqueting-hall. But for the most part Sir Herbert has recognized that if he is to illustrate Tudor times correctly, he must contrast—in indoor scenes—a

certain simplicity of tapestry with the rich costumes which take the foreground; there may be abundance of gold plate in the Cardinal's palace, the King and Queen and courtiers may be loaded with jewels, but the furniture should be fairly plain, and the arras of a decidedly subdued tinge.

It is an entertainment, then, that we get at His Majesty's, an entertainment in which spectacle and music—Mr. German's music, of course—play the more prominent part. But the author of this masque was too great a dramatist to be content with providing a mere libretto. And so not only is the feminine verse of Fletcher (as it would seem) varied with lines that have the true Shakespearian ring, but the whole characterization of the "play" is clear and strong. Though the poet has not troubled to fuse his materials into a compact drama, he has turned to something better than a picturesque account the ambition of Wolsey, the mixed traits of his master, the sorrows of the Queen, the untoward fate of Buckingham, and the coquetry of Anne Bullen. They stand out plainly, the portraits of these folk, and invite all the art of the actor, although as a rule the histrionic opportunities are limited to particular scenes.

The players at His Majesty's make good use of their chances. Thus Mr. Ainley puts both dignity and eloquence into the farewell speech of Buckingham, and Mrs. Calvert's experience and robust style enable her to stamp the character of Anne's elderly confidante with individuality. Miss Violet Vanbrugh, the Anne Bullen of Sir Henry Irving's production, is very affecting in all the Queen's quieter scenes of pathos, but she is far too strident in her moods of defiance. A nice foil to this Katharine is the Anne of Miss Laura Cowie, who gives a conception full of girlish gaiety and thoughtlessness. Wolsey's is largely a waiting game till the moment of his fall comes, and with it the famous soliloquy and the address to Cromwell; but long before this scene is reached Sir Herbert conveys admirably the manner of the Churchman and the arrogance of this particular cardinal, while his treatment of the big passage—intimating as it does that, despite Wolsey's words, his master-passion still remains unconquered—has a genuine poetic melancholy.

Mr. Bouchier's Henry VIII. is the triumph of the revival. Not only have we Holbein's picture reproduced in every detail, but the whole man, in his imperiousness, his superficial bonhomie and sensuality, is built up before our eyes, and is made to act naturally and inevitably at each point of the action. A touch too much of buffoonery might perhaps be toned down; otherwise there is not a fault to be found in a piece of acting which blends happily realism and historical imagination.

It may be doubted whether the Prologue was worth reinstating in the acted text, as it is at His Majesty's. The lines are little better than doggerel, and the "two" short hours of the text have to be made into "three."

DUKE OF YORK'S.—*A Bolt from the Blue.*
Adapted by Cosmo Hamilton from the French of MM. Tristan Bernard and Alfred Athis.

MR. FROHMAN has changed his policy only too thoroughly at the Duke of York's. At the house that was, and is to be again, the home of the Repertory Theatre he is presenting a sensational drama of crime which has been taken from, and might well have been left in, the French. Even of its own class the piece, if we may judge by Mr. Cosmo Hamilton's adaptation, is a singularly feeble specimen. 'A Bolt from the Blue' is a story of violence which never strikes home, a play that, though always promising shocks to the nerves, wastes two acts in exposition and preparation, and, when the time for fireworks can no longer be put off, bursts out into a poor little explosion.

It introduces yet one more criminal hero, and in him, surely, that type reaches its apotheosis of shamelessness and incredibility. We are to suppose that a broken-down gentleman on the verge of starvation is prepared to undertake a "job" from which even a Paris apache shrinks, that of murdering an actress to recover some compromising letters. He even consents to approach her as a lover in order to achieve his purpose. But he is not such a villain as he thinks himself, and actually defends her from another man's murderous assault, and then makes confession of the crime he was in danger of committing. That is the story, just strong enough, perhaps, if it were better worked, for a crude one-act play. The French collaborators have padded it out with two extra acts, one of which suggests the atmosphere of a thieves' kitchen or café of the Paris criminal classes, while the other gives a sketch of a Bohemian supper-party.

Miss Irene Vanbrugh and Mr. Arthur Wontner, the one as the actress, the other as the hysterical rogue-hero, do their best, but both they and other well-known players do but waste their talents on such a story as this.

NEW.—*The Crisis.* Adapted from 'La Rencontre' of Pierre Berton by Rudolf Besier.

THERE is a kind of drama that may afford excellent scope for acting, work out its plot cunningly and make great play with the human emotions, yet be merely a framework of artificial situations, and never sound, for all the author's pains, the note of sincerity. 'La Rencontre' is a case in point. It has the virtues of a good acting play, but its story is based on improbabilities, and does not evolve naturally from character.

'The Crisis,' as Mr. Besier styles his adaptation, serves as a vehicle for the sympathetic art of Miss Evelyn Millard, and this actress has never played with more sweetness and pathos than in the part of Camille de Bançay. For the sake of her interpretation much may be forgiven to M.

Berton. But not even the charm of Camille, as idealized by Miss Millard, can blind us to the unreality of her surroundings. That the playwright brings on afresh that old quartet—the husband who is betrayed, the faithless wife, her lover, and the husband's consoler—can hardly be imputed as a fault, though his choice of them argues a lack of originality. What we may legitimately resent is his forcing his creations to behave out of character. Thus he takes great pains to picture Camille, a much-enduring wife just widowed, as a woman of principle and fastidious virtue, yet shows her unable to think of any better way to prevent a man she loves, but has hitherto checked, her friend Renée's husband, from discovering his wife's treachery than by declaring her regard for him and surrendering herself to his passion. There is, to be sure, as a sequel to this mad act of self-sacrifice, an effective scene of recrimination between the two women, and M. Berton provides a telling tableau when he makes Camille, with a confession of the lovers' guilt in her hands, unable to "give away" her friend. But the trickery of the playwright is too obvious. As for the last act, which offers happiness to Camille at the expense of the wife she has shielded, it is the worst thing in the play, and should be promptly excised.

Miss Millard's beautiful performance has already been referred to. Mr. McKinnel as the unhappy husband acts with that sense of power and authority he can always convey. Mr. Athol Stewart works hard to lend some sort of grace to the lover, and Miss Sarah Brooke, though far too shrill in her tirades, renders prettily the wife's lighter moods and coquetties. None of the players, however, suggests a French environment.

CORONET.—*Sister Anne.* Adapted from her Novel by Maria Albanesi.

ROMANTIC conduct, as it is called, which is often the conduct of a madman or a fool, may pass in a novel, where there is room for abundance of natural touches to efface the impression; but when this sort of thing is made the pivot of a play which aims at a truthful representation of life, its chances of acceptance may be spoilt. Madame Albanesi overlooked such a possibility when she dramatized her novel 'Sister Anne' and retained a certain "romantic" situation.

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